

# CLEVELAND ART



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## IN THIS ISSUE



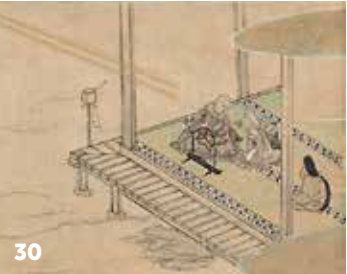
**Exhibitions** What’s now on view.



**2018 Acquisitions** Curators share highlights.



**Seth Pevnick** Meet the new curator of ancient Greek and Roman art.



**Shinto** Sinéad Vilbar describes the stunning exhibition.



**Gordon Parks** Barbara Tannenbaum introduces a show focusing on the photographer’s early career.



**A Lasting Impression** Britany Salsbury previews a show celebrating the centennial of the Print Club of Cleveland.



**Open Access** Jane Alexander presents the new digital initiative.



**Open Studio** Drop in Sunday afternoons.



**Education** Talks, tours, workshops, studios, and more.



**Performance and Film** If it moves, it’s here.



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**New Galleries** Use your membership to explore galleries throughout North America.

**Acquisition Highlight**  
*Sleeping Christ Child* by  
Filippo Parodi in gallery 217.  
See pages 14–15.

## FROM THE DIRECTOR

Dear Members,

Part of the mission of a great encyclopedic museum such as the Cleveland Museum of Art is to build and care for a collection of fine art objects that represent the range of human creative production around the globe and down the centuries. This issue of our magazine celebrates that role by illustrating and discussing highlights among the works of art that joined our collection during 2018. Thanks to our curators for sharing their thoughts on these acquisitions so that our readers might hear directly from the experts why these works are so extraordinary and how they enhance the collection.

The complement to that part of our mission is to share our collections with the public. Historically we have done that by placing the works on display in the galleries. We also illustrate them in scholarly publications that help people understand the art and the artists and their cultural and historical contexts. This magazine, too, is a means of sharing and illuminating the collection.

Now, as the potential of our digitally enabled world progresses, we introduce yet another way to connect Cleveland’s great works of art with people around the world. Open Access is a brand-new initiative through which the museum makes available high-resolution digital images of some 30,000 works of art that are in the public domain. Moreover, even though copyright restricts the free distribution of images of many recently created works, we have made research data for our entire collection of more than 60,000 objects, including those for which we cannot yet provide high-resolution images, accessible to all.

What does this mean? In short, it means that anyone anywhere can freely obtain a high-resolution image of any public-domain work of art in our collection and use it however they like. No need to ask our permission: it’s yours to use and share. To me, this 21st-century innovation embodies the oldest, most foundational idea of our museum: art belongs to humanity and museums are not so much its owners as its stewards. So come in to visit the galleries and have a look around. See something you like? Chances are you can—virtually—take it home.

To learn more about this thrilling advance, read Jane Alexander’s article on page 37 or see “Open Access” at [clevelandart.org](http://clevelandart.org).

Sincerely,

William M. Griswold  
Director






EXHIBITIONS

**Georgia O’Keeffe: Living Modern** Through Mar 3, Kelvin and Eleanor Smith Foundation Exhibition Gallery. A unique look into the fascinating connections between the paintings, personal style, and public persona of one of America’s most iconic artists.

Organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University, and made possible by the National Endowment for the Arts

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**Who RU2 Day: Mass Media and the Fine Art Print** Through Apr 7, James and Hanna Bartlett Prints and Drawings Gallery (101). Drawn from the museum’s collection, this exhibition features work by contemporary artists who exploit printed and photographic media in ways that intentionally reveal the confusing line between art and information, fact and fiction.

Supporting Sponsors  
**Margo and Robert Roth**

**Raúl de Nieves: Fina** Through Apr 28, Transformer Station, 1460 West 29th St. This exhibition, the first solo museum presentation by Raúl de Nieves (Mexican, b. 1983), features new work in a site-specific installation developed for Transformer Station.

Supporting Sponsors  
**Joanne Cohen and Morris Wheeler**

**Charles Burchfield: The Ohio Landscapes, 1915–1920** Through May 5, Julia and Larry Pollock Focus Gallery (010). This exhibition presents about 30 drawings the Ohio artist made between 1915 and 1920, the period surrounding what he called his “golden year.”

Made possible, in part, with support from **Thomas H. and Virginia J. Horner**

**Beyond Truth: Photography after the Shutter** Through May 26, Mark Schwartz and Bettina Katz Photography Gallery (230). Explore how artists from 1885 to the present have used postproduction techniques to manipulate the “truth” in figurative studies and portraits.

**Taming Tigers, Releasing Dragons: Masterpieces of Chinese Buddhist Art** Through Aug 11, gallery 240A. Paintings, sculptures, and a priest’s robe from the museum’s renowned collection introduce major figures of the Buddhist canon.

**Color and Comfort: Swedish Modern Design** Through Feb 9, 2020, Arlene M. and Arthur S. Holden Textile Gallery (234). Discover a particularly Swedish sensibility in modern design.

Supporting Sponsor  
**Mrs. David Seidenfeld**

**Shinto: Discovery of the Divine in Japanese Art** Apr 9–Jun 30, closed for rotation May 20–22, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition introduces works from the 10th to the 19th century that exemplify the worship of divinities called *kami*. Including about 125 objects in two rotations, the exhibition features treasures from shrines and temples never before seen outside Japan and many works designated as Important Cultural Properties by the Japanese government.

Organized with the special cooperation of the Nara National Museum

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**Installation View** *Raúl de Nieves: Fina* at Transformer Station

**Gordon Parks: The New Tide, Early Work 1940–1950** Mar 23–Jun 9, Kelvin and Eleanor Smith Foundation Exhibition Gallery. During the 1940s, pioneering African American photographer Gordon Parks (1912–2006) grew from a self-taught photographer making portraits and documenting everyday life to a visionary professional addressing critical social and cultural issues in *Ebony*, *Vogue*, *Fortune*, and *Life* magazines. The first to focus on the formative decade of Parks’s 60-year career, the exhibition traces the influences that helped shape his groundbreaking style.

Organized by the National Gallery of Art, Washington, in collaboration with The Gordon Parks Foundation

**Bank of America** is proud to be the national sponsor of *Gordon Parks: The New Tide, Early Work 1940–1950*.

Supporting Sponsor  
**William S. and Margaret F. Lipscomb**

**A Lasting Impression: Gifts of the Print Club of Cleveland** May 5–Sep 22, James and Hanna Bartlett Prints and Drawings Gallery (101). Organized in celebration of the centennial anniversary of the Print Club of Cleveland, this exhibition presents a selection of significant prints generously donated to the museum by the club over the past 100 years.

Major Sponsor



**FACING PAGE**  
**Still Life with Meat, Fish, Vegetables, and Fruit** (detail), c. 1615–20. Jacob van Hulsdonck (Flemish, 1582–1647). Oil on panel; 71.5 x 104 cm. Gift of Janice Hammond and Edward Hemmelgarn, 2018.258





# Acquisitions 2018

A look at major additions to the collection over the past year

The Cleveland Museum of Art’s strategic plan recognizes that the collection is the institution’s greatest asset and indispensable foundation, telling the story of human achievement in the arts throughout time and across many cultures. In the pages that follow, the museum’s curators offer a glimpse at some of the most significant objects acquired over the past year, both by purchase and through the generosity of our donors.

It was an outstanding year for collecting in the area of European paintings and sculpture from 1500 to 1800. Known as “Genoa’s Bernini,” Filippo Parodi was one of the most gifted pupils of master sculptor, painter, and architect Gianlorenzo Bernini, whose expressive grace defined the Baroque style. Parodi’s marble sculpture *Sleeping Christ Child* (c. 1675) now occupies a place of honor in the center of the barrel-vaulted Donna and James Reid Gallery for Italian Baroque Art (217), opposite Caravaggio’s

**Heather Lemonedes**  
Chief Curator

celebrated *Crucifixion of Saint Andrew*, another masterpiece of the period.

Other acquisitions include two paintings on view in the recently reinstalled Harold C. Schott Foundation Gallery for Dutch Art (213): Dirck van Baburen’s *Violin Player with a Wine Glass* (1623) and Jacob van Hulsdonck’s *Still Life with Meat, Fish, Vegetables, and Fruit* (c. 1615–20). While in Rome in the early 1600s, Baburen was profoundly influenced by Caravaggio’s innovative style.

He brought this manner of painting back home to the Netherlands, integrating it into his own work. Although the museum already owned paintings by Baburen’s 17th-century colleagues Hendrick ter Brugghen and Gerrit Honthorst, who became known as Northern Caravaggesti, the collection did not include a work by Baburen, who during his short life produced fewer than 40 paintings. Unlike ter Brugghen’s and Honthorst’s depictions of religious

**Sandy and Her Husband**  
by Emma Amos (far right)  
hangs in the contemporary  
galleries.

subjects, Baburen’s *Violin Player* represents a more playful manifestation of the Caravaggesque emphasis on naturalism; the outlandishly costumed musician openly demonstrates his enjoyment of life’s sensual pleasures. Janice Hammond and Edward Hemmelgarn generously provided the funds to acquire Hulsdonck’s *Still Life*, which depicts a table laid with an overly extravagant meal. Exuberant excess characterized this type of mid to late 17th-century paintings, known as *pronk* (showy) still lifes. They present an ideal vision intended to represent both abundance and the fleeting nature of life’s earthly pleasures.

The decorative arts also enjoyed a banner year. A transformational bequest from the estate of Charles Maurer, a lifelong resident of Cleveland’s West Side, included 33 iconic lamps and accessories from the height of American designer Louis Comfort Tiffany’s prolific career. Several of the objects from Maurer’s collection—lovingly amassed over decades—are currently on view in the Ruth and Charles Maurer Tiffany Gallery (209). Last summer an extraordinary pair of candlestands by 18th-century English cabinetmaker Thomas Chippendale were acquired at auction in London. These torchères, made for Sir Peniston Lamb, 1st Viscount Melbourne, for the grand drawing room of Broomfield Hall in Hertfordshire, now flank Thomas Lawrence’s *Portrait of Catherine Grey, Lady Manners* in the Paul J. and Edith Ingalls Vignos Gallery for British Painting (203A).

Transformative acquisitions joined the collection of African art. In addition to a rare and magnificently preserved bow stand made by the Luba people in the Democratic Republic of Congo and an Eshu dance staff made by the Yoruba people in Nigeria, three works by contemporary African artists—the first to enter the collection—were acquired last year. Hervé Youmbi’s *Totem 01/01-18 (Baga-Batcham-Alunga-Kota)* (2018), a six-foot wooden sculpture covered with glass beads, evokes several canonical forms of African sculptures that refer to the life cycle. In *Twilight of the Idols (Fetish) 3* (2005), Kendell Geers appropriated a decommissioned *nkisi nkondi*, a ritual power figure of the Kongo people, that he found in a Belgian flea market. When pierced with nails, such *nkisi* were used as protective totems to ward off malevolent spirits, to prevent or cure dis-



ease, or to punish those with ill intentions. Geers wrapped the sculpture with red-and-white chevron tape—the South African equivalent of the yellow-and-black caution tape used in the United States to secure a crime scene. The layers of meaning in this complex sculpture prompt us to reconsider our understanding of historical African art and to explore the ways in which such art has become a global commodity.

In Pascale Marthine Tayou’s *Sauveteur 3* (2014), the upper torso of a human figure rendered in glass is entirely covered with found materials such as plastic snakes, rubber objects, feathers, socks, and shards of wood. The top of the figure’s head is covered by a knitted hat. The sculpture presents the artist’s commentary on Cameroonian street hawkers; avatars of urban life, such peddlers play an essential role in the informal economy of most African cities. The works by Youmbi and Geers can be seen in the sub-Saharan art gallery (108A); Tayou’s sculpture will go on view later this spring.

In the area of Indian and Southeast Asian art, a collection of 121 Rajput and Pahari paintings from the 17th to the 19th century was cited by *Apollo* magazine as among the most notable acquisitions of 2018 by museums worldwide. Please keep reading to learn more about this extraordinary collection of Indian paintings as well as new acquisitions in the areas of Chinese and American art, drawings, prints, photography, and contemporary art. We invite you to visit the galleries to discover these acquisitions and to enjoy the new and compelling juxtapositions they create.

**Dutch Addition** Betsy Wieseman introduces visitors to Dirck van Baburen’s playful *Violin Player with a Wine Glass* (1623).





**Bow Stand** (detail), 1800s. Democratic Republic of Congo, Luba people. Wood, plant fiber; without base: 57.9 x 23 x 10 cm. Severance and Greta Millikin Purchase Fund, 2018.27



Five outstanding sculptures acquired last year enhance the CMA’s impressive African collection. Among them are two canonical pieces from the Luba and Yoruba cultures of the Democratic Republic of Congo and Nigeria, respectively. Associated with Mbidi Kiluwe, the hunter and blacksmith who founded the Luba kingdom, the emblematic bow stand is celebrated in African art and is tied to the Luba’s origin myth. These sacred objects of kingship are highly sought by institutions and collectors because of their elegance and refinement. In addition to this example’s delicate facial features and svelte body structure, it has small pointed breasts, a swollen belly, and well-defined male genitalia. Such hermaphroditic figures are rarely found on Luba bow stands, making this object unusual and rare.

The Yoruba dance staff is equally important for our collection, as it is the first representation of Eshu (also called Esu or Esu Elegba), an icon of Yoruba art and spirituality. A complex Yoruba deity, Eshu serves as a divine intercessor between the metaphysical realm and the human world. This stellar example features male and female figures, a

**Eshu Dance Staff** 1800s. Guinea Coast, Nigeria, Yoruba people. Wood, leather, cowrie shells; 62 cm. John L. Severance Fund, 2018.34


**Sauveteur 3** 2014. Pascale Marthine Tayou (Cameroonian, b. 1967). Crystal, mixed media; 135 cm. Severance and Greta Millikin Trust, 2018.204. © Pascale Marthine Tayou Studio, Richard Taittinger Gallery, New York, and Galleria Continua, San Gimignano / Beijing / Les Moulins / Habana

metaphor of Eshu’s ability to switch between the sexes—and an abundance of cowries, a metaphor for wealth. Both objects are among the finest of their types and enrich our holdings of Central and West African works, the core of the African collection.

Three contemporary sculptures round out the year’s acquisitions. Cameroonian artist Hervé Youmbi’s *Totem 01/01-18 (Baga-Batcham-Alunga-Kota)* (2018), on view in gallery 108A, stands six feet tall. Carved from a single block of hardwood, it combines four canonical forms: two abutting Kota-Mahongwe reliquary figures from Gabon, an imposing *tsesah* crest of the Cameroon Grassfields, a section of the four-sided Alunga society’s initiation mask of the Bembe people of eastern Democratic Republic of Congo, and a double-faced Baga headdress from Guinea and Guinea-Bissau. Through this combination of elements, the awe-inducing sculpture narrates the cycle of life—birth, growth, and the journey in the ancestral realm—a common theme among the objects in the African collection.



*Twilight of the Idols (Fetish) 3* (2005) is the largest of the 10 sculptures composing the acclaimed *Twilight of the Idols* series by Brussels-based South African artist Kendell Geers. The arresting sculpture, an appropriated Kongo *nkisi nkondi* figure completely wrapped in red-and-white chevron tape, evokes Marcel Duchamp’s idea of the ready-made. As a white African, Geers produces work that undermines the prevailing notion in museums of racial homogeneity regarding cultures and peoples of sub-Saharan Africa.

Accretion is central to the art of the esteemed Cameroonian artist Pascale Marthine Tayou. His large-scale *Sauveteur 3* (2014) is a unique object made of crystal—an unusual medium for a sculpture—that was blown in several sections and glued together. A bundle of kitsch and salvaged materials swathes the upper body. One of six sculptures from the groundbreaking series *Les Sauveteurs*, *Sauveteur 3* evokes power figures associated with Central African cultures. Overall, these five works reflect an expansive approach to collecting, displaying, and interpreting African art at the CMA. 





Group of lamps by Tiffany Studios (American, 1902–1932). Glass, bronze. Bequest of Charles Maurer

Left to right:  
**Peony Table Lamp** c. 1910. 2018.260  
**Poppy Filigree Table Lamp on a Blown-Out Base** c. 1900–1910. 2018.275  
**Bamboo Table Lamp** c. 1910. 2018.265  
**Peacock Lamp** c. 1898–1906. 2018.281

The past year has been notable for decorative art acquisitions, marked especially by the purchase of an exquisite enameled silver-gilt cigar box by Russian jeweler Peter Carl Fabergé and a rare pair of candlestands by English cabinet-maker Thomas Chippendale, and by the bequest of 33 highly important works by American designer Louis Comfort Tiffany.

The Tiffany bequest from Cleveland entrepreneur and collector Charles Maurer comprises a diverse group of 25 lamps as well as accessories in glass, ceramic, bronze, and mosaic. Together they span the height of the designer's prolific career and provide the museum with iconic examples in multiple areas of his wide production of artistic household furnishings.

**Stephen Harrison**  
Curator of  
Decorative Art  
and Design

The lamps reveal Tiffany's fascination with naturalistic forms and patterns in breathtaking colors, from deep reds, blues, greens, and yellows to soft pale whites, pinks, and creams. They also reflect a Japanese aesthetic, emphasizing the sublime beauty of nature, which was the underpinning of art reform movements, especially Art Nouveau, at the turn of the 20th century. While Tiffany was praised for his prowess in design, many young women artisans, among them Clara Driscoll of Ohio, carefully crafted the masterpieces that brought Tiffany fame and fortune. Several of these are included in this bequest and are now on view in the Ruth and Charles Maurer Tiffany Gallery (209) at the south entrance of the 1916 building.





DECORATIVE ART AND DESIGN continued

**Pair of Candlestands (Torchères)** c. 1773.  
Thomas Chippendale (British, 1718–1779). Gilt-wood, gesso; each 154 x 56 x 51 cm. John L. Severance Fund, 2018.203



**Cigar Box** c. 1896–1908.  
House of Fabergé (Russian, 1842–1918). Silver gilt, enamel, sapphire set in gold; 20.2 x 13.5 x 4.2 cm. Gift from various donors by exchange, 2018.28



Incorporated into the Paul J. and Edith Ingalls Vignos Gallery for British Art (230A) are the exceptional pair of candlestands made for the grand drawing room of Brocket Hall in Hertfordshire by master 18th-century English cabinetmaker Thomas Chippendale. With carved acanthus leaves, swags, fluting, ram’s-head supports, and oval masks depicting the Roman goddess Diana, these gilded confections exhibit Chippendale’s masterful understanding of neoclassical proportion, scale, and ornament. They are monumental in size, designed especially for the grand interior of a country house. In addition, their scale and form allow them to link seamlessly with the paintings in the British gallery. When the candlestands were originally in Brocket Hall, they flanked a large portrait of George IV by Joshua Reynolds. They are now similarly displayed flanking the large portrait of Lady Manners by Thomas Lawrence, bringing texture and context to the presentation in the gallery.

A remarkable addition to the Cara and Howard Stirn Fabergé Gallery (211) is the unusual enameled silver-gilt cigar box by the House of Fabergé. A masterwork of the firm’s production in the old Russian style, the box is distinguished by its large size and the fluid, painterly quality of its cloisonné enamel, which became a hallmark of the firm’s silver production. This work joins a tea and coffee service and two wine cups (*kovshi*) dating from the same period and decorated in the same early Slavic style by the Moscow shop of Fabergé. With its whimsical size and fine enameled composition, this cigar box wonderfully enhances the CMA’s renowned collection of works from the House of Fabergé. 🏠🇷🇺

EUROPEAN PAINTINGS AND SCULPTURE, 1500-1800





PREVIOUS PAGE  
**Violin Player with a Wine Glass** (detail), 1623. Dirck van Baburen (Dutch, c. 1595–1624). Oil on canvas; 80.4 x 67.1 cm. Leonard C. Hanna Jr. Fund, 2018.25

**Sleeping Christ Child** (detail), c. 1675. Filippo Parodi (Italian, 1630–1702). Marble; 63 x 102 x 42 cm. Bequest of Leonard C. Hanna Jr., 2018.257



Last year several transformative works of art joined the museum’s collection of European paintings and sculpture before 1800. Two of these, paintings by Dirck van Baburen and Jacob van Hulsdonck, feature in the newly installed Harold C. Schott Foundation Gallery for Dutch Art (213).

*Violin Player with a Wine Glass* is an arresting depiction of a roguish musician by Dutch painter Dirck van Baburen. While in Rome in the early 1600s, Baburen became fascinated by Caravaggio’s strikingly innovative style, characterized by uncompromising naturalism and dramatic lighting effects. Baburen brought this Caravaggesque style back to the Netherlands and applied it in his paintings of historical subjects and genre scenes. *Violin Player* represents one of Baburen’s most appealing themes: a half-length figure of a musician, depicted at life size and close to the picture plane. The violinist’s colorful dress marks him as a figure at the edge of society—an association corroborated

**Marjorie E. Wieseman**  
Paul J. and Edith Ingalls  
Vignos Jr. Curator of  
European Paintings  
and Sculpture,  
1500–1800

by his bold gaze, unshaven face, and cheeky grin complete with a broken tooth. This self-assured and unaffected character openly demonstrates his enjoyment of life’s sensuous pleasures through music, drink, and a hint of bared flesh. Painted in 1623, one year before the artist’s death, *Violin Player* exhibits Baburen’s confident brushwork and characteristic use of cool, bright tonalities. This work of great quality and visual impact documents a key moment in the history of Northern European painting.

A generous gift from Janice Hammond and Edward Hemmelgarn, Jacob van Hulsdonck’s vibrant *Still Life with Meat, Fish, Vegetables, and Fruit* allows the museum to more fully represent the roots of still-life painting in the 17th-century Netherlands. Painted about 1615–20, this is an exceptionally large and beautifully preserved work by one of the early masters of Netherlandish still-life painting. Hulsdonck spent his entire career in Antwerp but may have trained with the Dutch



**Still Life with Meat, Fish, Vegetables, and Fruit** c. 1615–20. Jacob van Hulsdonck (Flemish, 1582–1647). Oil on panel; 71.5 x 104 cm. Gift of Janice Hammond and Edward Hemmelgarn, 2018.258

THANKS

Reinstallation of the Northern European galleries was made possible by the Sandy and Sarah Cutler Strategic Opportunities Fund.

still-life painter Ambrosius Bosschaert (represented in the CMA collection by a delicate floral still life [1960.108]). Most of Hulsdonck’s still lifes are relatively simple, focusing on a single vase of flowers or basket of fruit. However, early in his career he also painted a handful of elaborate “meal still lifes,” of which the CMA’s new painting is probably the largest and most elaborate.

Spread across the cloth-covered tabletop is a veritable feast, a testament to the rich variety of food and tableware available in Antwerp in the early 1600s. A humble earthenware trencher sits alongside pewter plates and delicate Chinese porcelain imported by merchants of the Dutch East India Company. The foods are a mix of the mundane—bread, butter, herring—and seasonal delicacies like berries and stone fruits. Seventeenth-century viewers would have been struck by the conspicuous abundance of the display: rarely would so many and so varied foods have appeared together on a table. Hulsdonck’s precise brushwork and vibrant palette entice the viewer and invite appreciation of the artist’s ability to re-create the sensual and tactile qualities of this sumptuous feast.

Quite different, but truly exceptional, Filippo Parodi’s tender *Sleeping Christ Child* brings a rare

and important example of monumental Italian Baroque marble sculpture to the collection. Parodi, known as “Genoa’s Bernini,” was one of the most gifted pupils of the master sculptor, painter, and architect Gianlorenzo Bernini, whose work veritably defined the Baroque style: dramatic and expressive, with an acute command of visual and tactile effects designed to appeal directly to the viewer’s emotions. These elements are all quietly present in Parodi’s sweetly elegiac *Sleeping Christ Child*, sculpted in about 1675 for Genoa’s wealthy Durazzo family. Christ—no longer an infant, but a young child—sprawls atop a cloth-covered bed of straw, his head thrown back in slumber and his right arm draped over a mound. A radiance framing his head indicates his divinity. Parodi used varying degrees of polish to differentiate surface textures: Christ’s body gleams, while his hair and the rough straw bedding absorb rather than reflect the light.

Even more vividly than a painting, *Sleeping Christ Child* conveys the Counter-Reformation directive to harness the visual arts in the service of the Catholic faith. In this instance, the child’s languid pose and the sensitive rendering of his flesh invite identification with the body of the living Christ, his humanity, and his certain death. 🏠





**Cleveland West Side,  
Hillside Houses** c.

1914–17. August Biehle Jr.  
(American, 1885–1979). Oil  
on board; 71.1 x 100.3 cm.  
John and Susan Horseman  
Collection, 2018.306

Last year the CMA acquired two important American paintings, each gift augmenting a different area of our 20th-century holdings.

*Cleveland West Side, Hillside Houses* is August Biehle’s most significant early modern oil. Depicting houses nestled on a steep embankment, the painting features foreground and background forms united through a rhythmic pattern of fractured curvilinear shapes. These stylistic hallmarks are Biehle’s signature fusion of Art Nouveau and Cubist aesthetics, reflecting his exposure to avant-garde artistic trends while a student in Cleveland and Munich. Supporting himself as a commercial lithographer, Biehle participated in several Cleveland gallery exhibitions of cutting-edge art and engaged with the Kokoon Klub, a local bohemian organization that promoted modernism. This impressive canvas is the gift of John and Susan Horseman, passionate American art collectors based in St. Louis, Missouri, who maintain strong family ties to northeast Ohio.

**Mark Cole**  
Curator of American  
Painting and  
Sculpture

Jared French’s *Washing the White Blood from Daniel Boone* ranks among the most idiosyncratic American Scene paintings. Set in a barren landscape on a riverbank, the composition presents a half circle of five stately Native American men ritualistically attending to the frontiersman, variously restraining and cleansing him. The subject relates an obscure episode in Boone’s life: the adoption ritual performed after his temporary capture by the Shawnee people of northeastern Kentucky.

Audaciously, French—one of the first American artists whose same-sex desires were recognized by contemporaries who viewed his work—homoeroticized the

story by substituting men for the women who were thought to have performed the rite. William Kelly Simpson, a prominent Egyptologist based in Manhattan and Katonah, New York, bequeathed this remarkable painting in honor of his late wife, Marilyn Milton Simpson, and her grandfather John D. Rockefeller Jr. 🏠



**Washing the White  
Blood from Daniel Boone**

1939. Jared French (American, 1905–1988). Tempera on Masonite; 71.1 x 77.5 cm. Bequest of William Kelly Simpson in memory of his wife, Marilyn M. Simpson, and her grandfather John D. Rockefeller Jr., 2018.78



**The Intermediate—Naturalized Klangkoerper** 2016. Haegue Yang (Korean, b. 1971). Artificial plants, artificial fruits, artificial vegetables, plastic twine, Indian bells, fringes, artificial straw, powder-coated steel stand, casters; 180 x 150 x 100 cm. Sundry Art–Contemporary Fund, 2018.29

Last year the contemporary collection acquired important new works that meaningfully expand and diversify the narratives it represents. Currently on view in contemporary art gallery 229A, *Sandy and Her Husband* is one of the most significant paintings by Emma Amos and one of very few works by the artist from the 1970s. It shows her affinity for color and patterned textiles, which frame the work’s layered narrative. At the center of the composition, the eponymous couple enjoys a tender moment as they dance in their living room. The other figure in the painting is Amos herself: in the image behind the couple, Amos repaints an earlier self-portrait, *Flower Sniffer*, that she had made in

**Emily Liebert**  
Associate Curator of  
Contemporary Art

1966. Amos thus asserts her presence as the artist of this work—even engaging the viewer through her direct gaze.

For nearly six decades, Amos has created paintings, prints, and textiles that explore African American identity and culture, often celebrating women’s presence within that heritage. In 1964, at age 26, Amos became the youngest and only female member of Spiral, a collective of African American artists founded by Norman Lewis, Romare Bearden, Hale Woodruff, and Charles Alston that addressed the relationship between art, race, and activism. The intersection of these issues has continued to animate Amos’s work across media.

*Sandy and Her Husband* and *Flower Sniffer* were part of the major traveling exhibition *We Wanted a Revolution: Black Radical Women, 1965–85* (organized by the Brooklyn Museum in 2017), and Amos’s work from the same period was included in *Soul of a Nation: Art in the Age of Black Power* (organized by Tate Modern in 2017).

Mirroring the global scope of the CMA’s encyclopedic holdings, the contemporary department continues to increase the geographic diversity of its collection. With its arresting visual presence and myriad conceptual layers, *The Intermediate—Naturalized Klangkoerper* (2016) exemplifies Haegue Yang’s widely celebrated hybrid visual language that integrates references to the artist’s native South Korea with the aesthetic legacies of European and American modernism.

Born in 1971 in Seoul, Yang received her BFA at Seoul National University in 1994 and went on to complete her graduate studies at the famed Städelschule in Frankfurt, Germany, in 1999. Each year since then, Yang has presented one or more solo exhibitions or projects around the world, and her work has joined the collections of premier global institutions.

Made of synthetic straw and assorted plastic adornments, *The Intermediate—Naturalized Klangkoerper* is abstract but



**Sandy and Her Husband** 1973. Emma Amos (American, b. 1937). Oil on canvas; 112.4 x 127.6 cm. John L. Severance Fund, 2018.24

evokes many associations, from a vessel displaying greenery to a ritual totem to a body whose motion is implied by the wheels at the base of the sculpture. The work’s anthropomorphic form is suggestive of Korean straw dolls popular in folklore rituals, and the bells integrated throughout it evoke shamanic rituals in which the shaman, usually a woman during the Joseon dynasty (1392–1910),

would ring bronze bells to communicate with the otherworld. The artist has described this work as an upside-down, oversized female figure chanting her tantra, an image that is reiterated in the work’s title: Klangkoerper is German for “sounding body.” It resonates with impressive works of assemblage sculpture in the CMA’s collection, while adding a global perspective to this constellation. 🏠📖



**The Flaying of Marsyas**

John van der Street, called Johannes Stradanus (Netherlandish, active Antwerp and Florence, 1523–1605). Pen and brown ink and brown and red washes, heightened with white, on paper prepared with red wash; 21.1 x 31.5 cm. Severance and Greta Millikin Purchase Fund, 2018.26



Additions to the collections of prints and drawings represent a plethora of periods, styles, and subjects, with works by European and American artists from the 16th to the 21st century. The diversity of acquisitions reflects the breadth of the museum’s holdings of works on paper.

**Drawings**

A 16th-century chiaroscuro drawing by Johannes Stradanus (1523–1605) depicts the gruesome conclusion of a mythological tale as told by Ovid, a Roman poet. *The Flaying of Marsyas* shows the satyr being flayed alive by Apollo at the center of a gathering of the gods. Ovid’s story tells of a musical contest staged between Marsyas, who played a flute, and Apollo, who played a lyre; this pairing was interpreted in the Renaissance as a test between the passions and the intellect. When the muses declared Apollo the victor, he was granted the prize of determining the satyr’s punishment, the result of which is depicted at the center of the drawing. Although born in the Netherlands, Stradanus spent most of his career working in Florence at the court of the Medici family. Artists there were drawn to the subject of

**Emily Peters**

Curator of Prints and Drawings

**Britany Salsbury**

Associate Curator of Prints and Drawings

Marsyas because it tested their skill at depicting human anatomy, a vital part of the visual repertoire.

Stradanus’s portrayal of the gods surrounding the central scene is a profusion of curving, seminude forms. The artist exhibited amazing subtlety in the spectators’ various reactions to the scene, from sorrow to judgment to active fascination. Renaissance artists used the chiaroscuro technique to portray deep and subtle contrasts between shadow and highlight. Stradanus first painted a white sheet of

paper with a pink wash, and then delineated and highlighted the composition using a combination of brown ink, brown and pink washes, and white lead heightening. Despite the grisly subject matter, the palette and luscious, rounded forms create a pleasing warmth and harmony.

Another notable acquisition, made at the height of the American watercolor school in the late 19th century, depicts the tranquil shores of a river. The artist, William Stanley Haseltine (1835–1900), was a master of the medium. A member of the Hudson River school and a practitioner of Luminism, he spent most of his career living and working in Italy and Germany. Haseltine’s highly finished *Traunstein River on the*

**Nefertiti** 1973. John Woodrow Wilson (American, 1922–2015). Charcoal and lithographic crayon on paper; 45.7 x 61 cm. Gift of the Print Club of Cleveland in honor of Elizabeth Shearer, 2018.300. © Estate of John Woodrow Wilson / Licensed by VAGA at Artists Rights Society (ARS), NY

**Traunstein River on the Road to Empfig, Bavaria** c. 1893–96. William Stanley Haseltine (American, 1835–1900). Watercolor and opaque watercolor on blue paper. Norman O. Stone and Ella A. Stone Memorial Fund, 2018.32

*Road to Empfig, Bavaria* (c. 1893–96) shows the calm shore of the river on a serene summer afternoon. Choosing to work on a blue sheet of paper, he used a warm palette of green, yellow, gray, and pink washes to create a vibrant, glowing surface that interacts with the paper. His treatment of the rocky shore, slowly moving waters, and overgrown bank demonstrates his Luminist focus on atmosphere and reflection rather than grand scale or distant vistas.

Watercolor was a crucial medium for landscape at the end of the 19th century, and by 1893, when this drawing was undertaken, many American artists had turned to a wholly new technique, characterized by broad, transparent washes with little attention to minute detail. Haseltine, however, gained a reputation for his closely observed scenes with shimmering effects, which he sold to a steady clientele of collectors in Europe, particularly fellow American expatriates and travelers on the Grand Tour.

Finally, a bold portrait of a young woman adds compelling new subject matter to the drawings collection. *Nefertiti*, by American sculptor, printmaker, and draftsman John Woodrow Wilson (1922–2015), depicts Nefertiti Goodman, a friend of the artist’s daughter. Wilson portrays the sitter in the casu-



al setting of his studio in 1973, as part of a series of portraits he made of young women. He depicted Goodman at close perspective and in large scale with bold, decisive strokes created with a combination of deep black charcoal and an oily lithographic crayon. The powerful clarity of the image relays Goodman’s beauty as well as her strength.

Wilson was inspired by the monumental stone sculptures of heads made by the Olmec people of Central America. Responding to the politics of the civil rights era, he saw the scale of these heads as a way to respond to the seeming invisibility of black Americans, as described in Ralph Ellison’s 1952 novel, *Invisible Man*. Wilson’s most well-known work, a bronze bust of Martin Luther King Jr. (1986) that stands in the Capitol Rotunda, builds upon this concept.

*Nefertiti* was acquired with funds generously donated by the Print Club of Cleveland in honor of past president and club archivist Elizabeth Carroll Shearer, who died in 2014. She bequeathed her collection of 19th- and 20th-century prints to the museum. The club supported the purchase as a fitting tribute to Shearer’s passion for images of women.





**Tomb with Sphinx** c. 1779–84. Louis Jean Desprez (French, 1743–1804). Aquatint; 35 x 50.3 cm. Severance and Greta Millikin Trust, 2018.207



**Prints**

French artist Louis Jean Desprez (1743–1804) created *Tomb with Sphinx* after winning the prestigious Rome Prize, which allowed him to travel extensively throughout Italy. The print depicts a tomb resting on four carved sphinxes, protruding from a deep arched space. Hieroglyphs surround an opening through which, in morbid detail, two human feet can be seen.

Although the image was based on sketches that Desprez made while visiting tombs and catacombs throughout southern Italy, the artist combined observed details with his own fantastic inventions. He added dramatic tone by experimenting with aquatint, a newly developed printmaking process that produces grainy areas of wash-like gray. Desprez used this process to create painterly layers that suggest a dramatic single light source casting shadows throughout the foreboding space and that translate the texture of stone. He manipulated the technique so skillfully that his exact method is difficult to identify even today.

*Tomb with Sphinx* was one of a series of four prints by Desprez depicting invented tombs. These works were especially popular with audiences for their fictional references to ancient Egypt. Egyptian culture inspired numerous artists, designers, and architects during the late 18th century—an inter-

est that increased when French leader Napoleon Bonaparte launched a failed attempt to colonize the country. Desprez catered to this interest and was awarded special sponsorship from the French government to expand his printmaking practice around the time he created *Tomb with Sphinx*. His efforts attracted the attention of Gustav III, king of Sweden, who was so taken by the strange yet evocative images that he hired the artist to create stage designs for the Royal Opera House in Stockholm and later appointed him First Architect to the King.

Like Desprez, German artist Eugen Napoleon Neureuther (1806–1862) experimented with etching techniques. His large-scale print *Cinderella* is one of a series of three that depict German fairy tales and folklore. Here, he drew from the 1812 story published in *Grimms’ Fairy Tales* about a young woman who escapes her cruel family after being magically transformed into a beautiful princess, and then meets a handsome prince. In Neureuther’s composition, the tale unfolds throughout a complex and ornate architectural setting that begins in the foreground, where Cinderella gazes hopefully at the wishing tree that will change her fortune. The narrative culminates at the center of the image, where she flees the ball at midnight under a dramatic arched structure. Neureuther used the fine lines that

**Woman Leaning on Her Elbow, Back of Sculpture, and Bearded Head** from the *Vollard Suite*, 1933. Pablo Picasso (Spanish, 1881–1973). Etching; 29.2 x 37.5 cm. Gift of James and Hanna Bartlett, 2018.1078

could be achieved through etching to depict each aspect of the subject in exacting detail.

As text along the bottom indicates, the print was commissioned by a Czech *Kunstverein*, or Art Union, a new model for arts patronage that emerged in the early 19th century. These groups became popular as the German middle class grew and could afford to purchase works of art. Neureuther worked closely with these art unions in Germany and neighboring countries, making several prints for various groups. Although typical commissions included reproductions of Old Master paintings, Neureuther instead developed original compositions that featured the innovative designs and native German literary traditions seen in this work. This and another fairy-tale print by Neureuther, which complete a set of three for the museum, are generous gifts from Stephen Dull.

In the 20th century, Pablo Picasso (1881–1973) also used etching to create his print *Woman Leaning on Her Elbow, Back of Sculpture, and Bearded Head* (1933). This important print enters the collection as part of a remarkable gift of 16 modern American and European works on paper from James and Hanna Bartlett. James is a chair emeritus of the CMA’s board of trustees; both James and Hanna have been longtime, valued supporters of the in-



stitution. *Woman Leaning on Her Elbow* belongs to a series of 100 prints known as the *Vollard Suite*, commissioned by Ambroise Vollard, a renowned dealer and champion of avant-garde art in 19th- and 20th-century Paris. This etching is unique among the series for its collage-like composition, which focuses on a casual portrait of Marie-Thérèse Walter, Picasso’s lover and favorite model at the time. Leaning her head on her hand while thoughtfully gazing forward, she is surrounded by references to classical antiquity, including a column, a nude sculpture facing away from her, and a sketch of a man with a thick beard, considered a symbol of virility in ancient Greece.

The print’s imagery aligns with a major theme of the *Vollard Suite*: the sculptor in his studio. Around the time he made the print, Picasso was working in a new space outside Paris, a setting that found its way into his prints, which otherwise lack a singular theme or narrative. He was also inspired by classical Greek and Roman sculpture, which—in addition to the references included in this image—he evoked through stark, linear forms devoid of modeling or shading, also seen here. For this innovative technique, as well as the connections between their subject and Picasso’s biography, prints from the *Vollard Suite* are among the artist’s most celebrated today. 🏠

**Cinderella** 1847. Eugen Napoleon Neureuther (German, 1806–1862). Etching and drypoint; 72.7 x 53.8 cm. Gift of Stephen Dull, 2018.302





**My Ghost: For Allegra**  
2014. Adam Fuss (British,  
b. 1961). Daguerreotype;  
73 x 109.9 x 4.4 cm. Alma  
Kroeger Fund, 2018.297

The photography collection has grown by an unprecedented 823 works, thanks in large part to generous gifts from local, national, and international collectors and artists. A particularly wide range of photographic history and technology is represented in last year’s acquisitions, from Henri Béchard’s 1860s albumen print of Egyptian sculptures to Adam Fuss’s enormous 2014 daguerreotype of the Taj Mahal based on an 1864 paper negative. We enter uncharted territories with Trevor Paglen’s 2017 dye sublimation print on metal, which bears an image conceived by an Artificial Intelligence.

Among the earliest works are five eerie photographs by pioneering French neurologist G.-B. Duchenne de Boulogne, made to illustrate his 1862 book *The Mechanism of Human Facial Expression, or an Electro-physiological Analysis of the Expression of the Passions Applicable to the Practice of the Fine Arts*. Likely the earliest use of photography in a medical book, the prints are also the first photographs introduced into the practice of French academic art: they were hung in the École des Beaux-Arts in Paris around 1875 as teaching aids.

A pair of powerful images made in Mexico by Edward Weston chronicles this key figure’s transi-

**Barbara Tannenbaum**  
Curator of  
Photography

tion from Pictorialism to modernism, a critical moment in the narrative of 20th-century photography. *Pyramid of the Sun, Teotihuacan* (1923) and *Heaped Black Ollas* (1926) came from the collection of Anita Brenner, a scholar of Mexican culture whose commission forced Weston to delve deeply into the country’s precolonial monuments and contemporary art and crafts.

A decade later across the ocean, Parisian photographer Laure Albin Guillot issued *Narcisse*, a rare unbound folio of Fresson prints, in an edition of between 6 and 14 copies. Her book illustrates Paul Valéry’s poem about the mythological young hunter who falls fatally in love with his own reflection in a pond. The theme of male vanity and the male nude as subject were daring. Equally radical were her compositions and the use of photography for an artist’s book. Albin Guillot’s 1931 book *Micrographie Décorative*, also acquired, is one of the earliest explorations in France of the decorative use of photography by blending art and science. Its 20 seemingly abstract designs are actually photographs of natural specimens through a microscope.

Two extraordinary donations concluded the year. Bruce Davidson, one of the most highly respected

TWO BY WESTON  
**Pyramid of the Sun, Teotihuacan** 1923.  
Edward Weston (American, 1886–1958). Gelatin silver print; 19.1 x 23.9 cm. Severance and Greta Millikin Purchase Fund, 2018.2

**Heaped Black Ollas, Oaxaca** 1926. Edward Weston. Gelatin silver print; 19.1 x 24.1 cm. Severance and Greta Millikin Purchase Fund, 2018.3



and influential American documentary photographers of the last half century, sought to offer an independent look at America in the age of visual and social homogenization presented by *Life* and *Look* magazines. An anonymous gift of 367 photographs spanning the artist’s career from 1955 to 2006 will allow the museum to represent and exhibit in depth Davidson’s most significant achievements.

Longtime supporter George Stephanopoulos gave 362 photographs, including a stellar group of prints by major European photojournalists and documentary photographers. While highly revered in Europe, these artists remain largely unknown in the United States. Their works form a rare and valuable resource for exhibition and research and are a marvelous complement to our American holdings. 🏠



**Untitled** from *Brooklyn Gang*, 1959. Bruce Davidson (American, b. 1933). Gelatin silver print; 20.3 x 25.4 cm. Gift of an anonymous donor

**The Mechanism of Human Facial Expression, or an Electro-physiological Analysis of the Expression of the Passions Applicable to the Practice of the Fine Arts** c. 1856. Guillaume-Benjamin-Amand Duchenne (de Boulogne) (French, 1806–1875), Adrien

Tournachon (French, 1825–1903). Albumen print from glass plate negative (printed 1862); 23.5 x 17.9 cm. John L. Severance Fund, 2018.7





Thanks to a generous gift and purchase agreement with Catherine Benkaim and Barbara Timmer, the museum acquired from the prestigious and meticulously curated Catherine Glynn Benkaim and Ralph Benkaim Collection 121 Rajput and Pahari paintings made in royal courts of north-India between 1605 and 1890.

Stunning in their range of vivid polychrome and intriguing subjects, Rajput paintings were produced at the courts of principalities primarily located in the northwestern Indian state now known as Rajasthan and in the central Indian state of Madhya Pradesh. Equally appealing in their own regional styles, Pahari paintings were made for courtly patrons in the kingdoms of the far north, mainly in the modern state called Himachal Pradesh at the western extreme of the Himalayas. These Rajput and Pahari kingdoms became part of the Mughal

Sonya Rhie Mace  
George P. Bickford  
Curator of Indian and  
Southeast Asian Art

**Lady Holding a Flower**  
c. 1670s–80s. Northwestern  
India, Rajasthan, Rajput  
Kingdom of Bikaner. Opaque  
watercolor and gold on  
paper: miniature; 19.7 x 10  
cm. Purchase and partial  
gift from the Catherine and  
Ralph Benkaim Collection;  
Severance and Greta Millikin  
Purchase Fund, 2018.194

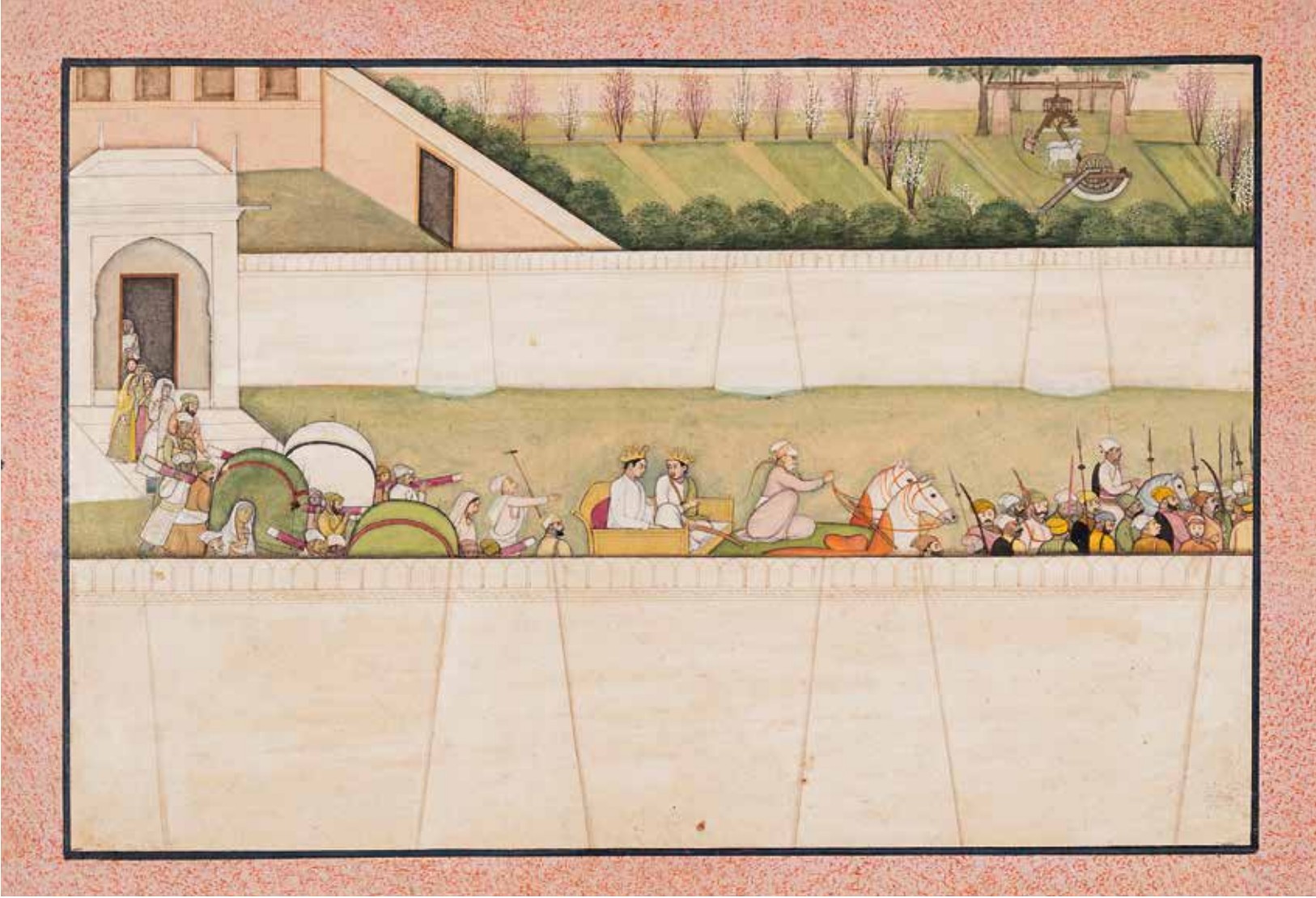


Empire during the late 1500s, after the Mughals of eastern Uzbekistan invaded and took control of their territories by either negotiation or military force. After subjugation by the Mughals, the Rajput and Pahari rulers were nevertheless allowed to keep their palaces and rule their lands like governors, as long as they served as courtiers and military officers for the empire and gave women from their royal families to the Mughal harem.

While serving at the Mughal court, Rajput and Pahari nobles took note of the Mughals' intense pace of commissioning, collecting, and close viewing of paintings in albums and books as a required aspect of sophisticated court life. When they returned from the imperial capital for their annual months of governorship at their home courts, Rajput and Pahari rulers began to institute these practices. Some were enthusiastic about their alliance with the Mughals. The king of Bikaner readily agreed to give his kingdom, sister, and daughter to the Mughals in exchange for power and prestige at court, and he convinced an artist from the Mughal atelier to work at his Rajput court as early as the 1590s. Thus, Bikaner paintings often closely emulated Mughal works. As time went on, court painters at Bikaner continued to follow Mughal idioms, as seen in the painting *Lady Holding a Flower*, in which the artist depicted the woman in a naturalistic setting amid flowering plants and carefully modeled her face and the luxurious variety of textiles, all hallmarks of the Mughal imperial style.

After 1739, when the Mughal court was invaded by Iran and its imperial treasures taken, artists from the Mughal atelier sought patronage—and pay—elsewhere, especially at the Rajput and Pahari courts, where many of them settled. With this new influx of talent, Rajput and Pahari painting flourished during the late 18th century.

In one painting from a dispersed series of scenes from the life of Rama, a mournful procession of courtiers leaves a palace to seek this divine hero, now living in exile in the forest. The sobriety of the occasion is underscored by the stark horizontals and the flat whites of the walls. The king has just died of grief after exiling Rama, his eldest son, as part of a promise to grant a wish to his favorite queen; she wished for her son Bharata to be the king's successor instead of Rama. Bharata and his brother sit in the chariot at the center; the queens are in the covered palanquins behind. The overlapping figures of the procession, each with a different expression, reveal the artist's subtlety of execution



and concern with individual psychology, even on such an intimate scale. In the background, daily life goes on outside the city walls.

With this landmark acquisition of paintings from the Rajput and Pahari courts of India, new and coherent stories and themes can be presented in the semiannual rotations of light-sensitive works on paper in gallery 242B. This collection takes the story of Indian art that we tell in the sculpture galleries and brings it not only forward in time but also from the public walls of a temple to the private room of the pious patron, where each painting's imagery coaxes emotions that bring the viewer closer to the divine bliss of liberation or the pleasure of a heavenly sojourn. 🏠

**Rama's Brothers Bharata and Shatrughna set out from Ayodhya to find Rama and Lakshmana in the forest to inform them of the death of their father Dasharatha** 1775–80. Northern India, Himachal Pradesh, Pahari Kingdom of Kangra. Opaque watercolor and gold on paper: miniature; 20.3 x 30.6 cm. Purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.119



# Seth Pevnick

## Meet the new curator of Greek and Roman art

In December, following an international search, the museum announced the appointment of Seth D. Pevnick as curator of Greek and Roman art. He will oversee the care and development of the collection of art of the ancient Mediterranean, including the art of Egypt and the Ancient Near East. Working closely with the director and chief curator, Pevnick will identify and recommend works of art to augment the collection. He will also oversee special exhibitions exploring all aspects of art from classical antiquity.

The collections of ancient art at the CMA, spanning nearly 4,000 years of human history (from c. 3200 BC to c. AD 500), are held in high esteem internationally. Many works are of unparalleled quality and importance. Together, the collections comprise more than 1,100 works, encompassing the arts of pre-Christian Europe, the Mediterranean basin, Egypt, and the empires of the Near East and the Levant. A wide range of types of works and media are represented, from small objects of personal adornment to monumental sculpture, with fine examples from many different cultures.

“I look forward to getting to know both the collection and the cultural community of northeast Ohio,” Pevnick says, “and to drawing exciting new connections between antiquity and the present day. I’m inspired by the high quality of the museum’s exhibitions, collections, and publications, and am eager to share in this overall commitment to excellence.”

Pevnick joined the Tampa Museum of Art in 2009 and was the chief curator and Richard E. Perry Curator of Greek and Roman Art; from July 2014 to April 2015, he served as acting director. He curated numerous exhibitions, including Tampa’s major traveling exhibition *Poseidon and the Sea: Myth, Cult, and Daily Life* (2014–15); *Echoes of Antiquity: Revisiting and Reimagining the Ancient World*

(2015); *Animals in Ancient Art* (2016); and *Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection* (2018).

An active scholar and prolific writer, Pevnick has published widely. Several recent publications include “The Tampa Poseidon = The Shugborough Neptune,” in *Collecting and Collectors: From Antiquity to Modernity* (2018); “Riders and Victors: Competing on Horseback in Archaic and Classical Greek Art,” in *The Horse in Ancient Greek Art* (2017); “Red-figure Neck-amphorae with Twisted Handles,” in *The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.* (2017); and “Good Dog, Bad Dog: A Cup by the Triptolemos Painter and Aspects of Canine Behavior on Athenian Vases,” in volume 3 of *Athenian Potters and Painters* (2014).

Pevnick has extensive archaeological fieldwork experience, having served as a consultant on digs in Pieria and Boeotia, Greece; as a trench supervisor and ceramic specialist for four summers at Lofkënd Tumulus, Albania; and as a fieldworker for three summers for the Agora Excavations in Athens.

Prior to Tampa, Pevnick was a curatorial assistant in the Department of Antiquities at the J. Paul Getty Museum, Getty Villa, where he co-curated *The Chimaera of Arezzo*, a collaborative exhibition with the Republic of Italy. He holds a PhD in archaeology from the University of California, Los Angeles, and a BA in classical archaeology from Dartmouth College. The recipient of numerous academic honors, including the John Williams White Fellowship at the American School of Classical Studies at Athens (2006–7) and the Graduate Student Poster Award from the Archaeological Institute of America (2009), he most recently was awarded a fellowship at the American Academy in Rome for 2019.



**Clarissa von Spee**  
James and Donna  
Reid Curator of  
Chinese Art

The shape of this porcelain flask is inspired by Dutch square gin bottles often carried to Asia on East India Company ships. When packed into wooden chests for the sea voyage, their square shape allowed for more stability. This flask’s freely painted decoration with spontaneous brushwork in brilliant shades of blue depicts fantastic animal motifs, including a leopard, a mythical *qilin*, a horse, and another imaginary beast. The design characterizes 17th-century transitional period blue-and-white porcelain created during the fall of the Ming and the establishment of the Qing dynasties. Without imperial supervision and patronage, potters at the porcelain manufacturing center at Jingdezhen were, for a short time, free to experiment with new shapes and decoration. These designs may have attracted the scholar-official class in China and appealed to clients of the emerging foreign markets in Japan and Europe.

The flask is solidly potted (probably pieced together from two or three premolded parts), while its decoration reveals fine professional execution and novel creative motifs. An excellent example of 17th-century porcelain, the bottle represents a dramatic artistic departure from the classic imperial Ming dynasty style. The museum owns one other transitional period object, a brush pot, which reflects a more domestic, scholarly taste. The bottle will go on permanent display in the Chinese ceramics gallery (238) later this year.

### Transitional Blue-and-White Square Bottle

1628–1722. China, Jiangxi province, Jingdezhen kilns, Ming dynasty (1368–1644), Chongzhen reign (1628–44) or Qing dynasty (1644–1911), Kangxi reign (1662–1722). Porcelain, underglaze cobalt blue and white decoration; h. 31.1 cm. Edward L. Whittemore Fund, 2018.293



# Shinto Masterworks

Rarely seen Japanese treasures offer encounters with the divine

**EXHIBITION**  
**Shinto: Discovery of the Divine in Japanese Art**  
April 9–June 30  
First rotation: April 9–May 19  
Second rotation: May 23–June 30  
Kelvin and Eleanor Smith Foundation Exhibition Hall

Organized with the special cooperation of the Nara National Museum, the assistance of the Kyushu and Tokyo National Museums, and the generosity of lenders across Japan, *Shinto: Discovery of the Divine in Japanese Art* presents works associated with belief in divinities called *kami* (pronounced kah-mee). Shinto means “way of the kami.” As the second part of the exhibition’s title suggests, we hope you visit to discover for yourself the divine in Japanese art in both the spiritual and the material senses.

Among the 75 works from nearly two dozen Japanese lenders, 20 objects are designated Important Cultural Properties (ICP) by the Japanese government. In order to enjoy these pieces, visitors must come at least twice during the run of the exhibition, as each work will be displayed for only six weeks: either from April 9 to May 19 or from May 23 to June 30. Some of the artworks have not been seen in the United States since 1976,

**Sinéad Vilbar**  
Curator of Japanese Art

Prefecture. Featured in the second rotation is the Tenjin sculpture that is the *mishōtai* (deity body) of the shrine Egara Tenjinsha in Kamakura. Both are designated ICP.

Among the other works related to the kami Tenjin are three ICP from the shrine Hōfu Tenmangū in Yamaguchi Prefecture: two illustrated handscrolls from a six-part set dating to 1311 that relate the story of Michizane and his deification, and a lacquer writing desk and writing box of black lacquered wood with designs in gold powder. The composition of *renga* (linked-verse poems) as a rite of devotion to Tenjin, revered as the kami of literature and learning, has historically been an important feature of worship at Tenjin shrines around Japan.

In addition, a miniature lacquer shrine represents the legend of Tenjin crossing the sea to visit China. Belonging to Sata Tenjingū in Moriguchi, Osaka Prefecture, this shrine treasure is customarily

**Seated Tenjin** 1259.  
Kamakura period (1185–1333). Wood with color; 94.9 x 101.5 x 68.8 cm. Yoki Tenman Jinja, Sakurai, Nara Prefecture. Important Cultural Property



PHOTO: NARA NATIONAL MUSEUM



PHOTO: NARA NATIONAL MUSEUM

**FAR RIGHT**  
**Seated Tenjin** 1261.  
Kamakura period (1185–1333). Wood with pigments; h. 83.5 cm. Egara Tenjinsha, Kamakura, Kanagawa Prefecture. Important Cultural Property

**CURATOR TALKS**  
**Into the Sacred Forest: A Journey through Shinto Art** Tue/Apr 9, 12:00; Wed/Apr 10, 6:00; Tue/May 7 and 14, 12:00; Tue/Jun 18, 12:00; Wed/Jun 19, 6:00. New topic each talk; see page 42.  
**Exhibition Tours** Apr 17–Jun 23, Wed and Thu/11:00, Sat and Sun/2:00.

when they traveled to New York and Seattle for an exhibition organized by the Kyoto National Museum. Others have never before left Japan and are rarely exhibited.

Two highlights are mid-13th-century wood sculptures of Tenman Daijizai Tenjin (“Celestial Deity of Great Power Filling Heaven”), the deified form of the Japanese courtier Sugawara no Michizane (845–903). On view in the first rotation is the sculpture of Tenjin from Yoki Tenman Jinja, a shrine near the Buddhist temple Hasedera in Sakurai, Nara

given a public viewing once every 25 years; it was last on view in 2001 in Japan, but the shrine’s head priest has made a special exception for this treasure to travel to Cleveland.

As well as providing tremendous logistical support to the exhibition, the Nara National Museum is a major lender, especially in the area of applied arts with ICP designations. Among such works are a set of two boxes with unique iconography believed to be related to the worship of water in its incarnation as a Dragon King at Kasuga Taisha in Nara.

**The Illustrated Miraculous Origins of the Yūzū Nenbutsu School** (Yūzū Nenbutsu Engi Emaki), 14th century. Kamakura period (1185–1333). Set of two handscrolls; ink, color, and gold on paper.

**BELOW**  
Scroll one (detail). 30.5 x 1,176.9 cm. The Art Institute of Chicago, Kate S. Buckingham Endowment, 1956.1256

**BOTTOM**  
Scroll two (detail). 29.7 x 1,232.4 cm. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt, John L. Severance, and Edward L. Whittemore Funds, 1956.87

The boxes, their surfaces showing the five kami of Kasuga along with a panoply of other deities, as well as dragon and water motifs, are believed to have held jewels belonging to the Dragon King.

The exhibition also includes a substantial group of artworks from collections in the United States. This marks the first time major works of Shinto art from US collections have been brought together, as well as the first time they appear alongside masterworks from Japan.

One fortuitous reunion occasioned by the show is of a group of statues thought to have originated in a shrine on the island of Kyushu and now spread across one Japanese and three US institutions. Generally considered to date from the 10th century, the sculptures of the kami Hachiman and associated deities represent an early phase of creating *shinzō* (sculptures of kami). Another treat is the chance to see the two early 14th-century narrative scrolls that form *The Illustrated Miraculous Origins of the Yūzū*

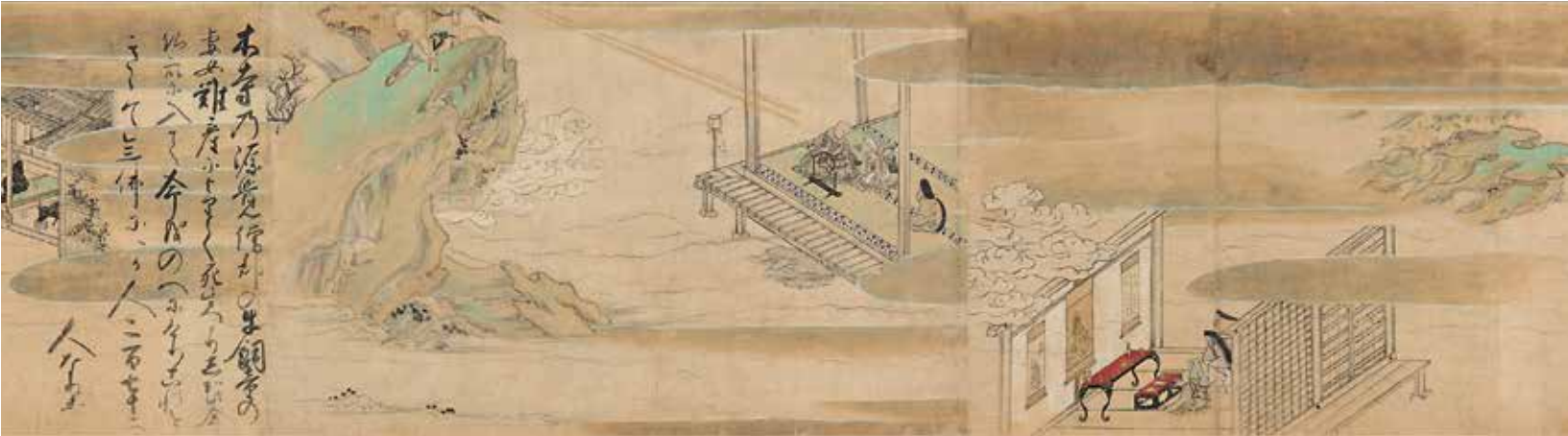
**Kasuga Dragon Boxes** (inside lid of outer box), 14th century. Nanbokuchō period (1336–1392). Lacquered wood with color. Outer box: 43.3 x 52 x 44.7 cm. Inner box: 37.8 x 38.6 x 37.6 cm. Nara National Museum. Important Cultural Property



*Nenbutsu School*. One scroll belongs to the CMA, and the other to the Art Institute of Chicago. The set is among the most important *emaki* (illustrated handscrolls) outside Japan. 🏯



THE ART INSTITUTE OF CHICAGO/ART RESOURCE, NY





# The Rise of Gordon Parks

During the 1940s, the photographer moved from working as a railway porter to the offices of *Life* magazine



**EXHIBITION**  
**Gordon Parks: The New Tide, Early Work 1940–1950**  
Kelvin and Eleanor Smith Foundation Exhibition Gallery  
March 23–June 9

In August 1937 a magazine changed the life of a 24-year-old dining-car waiter on the Northern Pacific Railway. Inspired by the issue’s images of dispossessed migrant workers roaming the highways between Oklahoma and California, Gordon Parks (1912–2006) decided to take up photography. In 1940 he quit his railroad job to become a professional photographer, which was the start of a pioneering 60-year career. Previously a musician and composer, Parks later became a renowned novelist and filmmaker, but photography remained the

**Barbara Tannenbaum**  
Curator of Photography

core of his endeavors. *Gordon Parks: The New Tide, Early Work 1940–1950* is the first exhibition to trace Parks’s evolution from an accomplished, self-taught photographer to an independent artistic and journalistic voice.

What a heady decade the 1940s was for this young black man raised in poverty in segregated Fort Scott, Kansas. He became immersed in the Chicago Black Renaissance and developed friendships with authors Richard Wright, Langston Hughes, and Ralph Ellison. He traveled throughout North America, first working for two federal agencies documenting African American life during the early days of World War II, then photographing the operations and impact of Standard Oil Company (New Jersey). And in 1949 Parks became the first African American staff photographer at *Life*, one of the picture magazines crafting a new visual culture that was influencing social change in America.

Parks’s decision to become a photographer was imbued from the start with a clear purpose. “I saw that the camera could be a weapon against poverty, against racism, against all kinds of social wrongs,” he wrote in 1999. “I knew at that point I had to have a camera.” Having personally experienced racism, poverty, and discrimination, he understood and empathized with the sufferers of inequities whose stories he portrayed. His most celebrated image tells just such a tale. *Washington, D.C. Government charwoman* portrays Ella Watson, a black woman who worked at night cleaning the offices of the federal agency that employed Parks as a photographer.

Watson stands erect and stoic in front of an American flag, flanked by the tools of her trade: the broom and the mop. Parks took the image in July 1942; years later he retitled it *American Gothic*. He offers an urban, African American counterpoint to Grant Wood’s famous painting of a fictional American farm couple exemplifying rural life and values. Both portraits honor hard work, but the rewards reaped by the duo in Wood’s painting would have no doubt exceeded those earned by Watson, who after 26 years of cleaning government offices could advance no further because of her skin color. Watson’s now iconic portrait did not appear in print until March 1948 when it was published in *Ebony*,

Organized by the National Gallery of Art, Washington, in collaboration with The Gordon Parks Foundation

**Bank of America** is proud to be the national sponsor of *Gordon Parks: The New Tide, Early Work 1940–1950*.

Supporting Sponsor  
**William S. and Margaret F. Lipscomb**

**PROGRAMS**

**Curator Talks** 3 Tue at 12:00, Apr 2, 16, and 30. Different topic each talk; see page 42.

**Exhibition Tours** Apr 3–Jun 2, Wed/2:00, Fri/7:00, Sun/3:00; see page 42.

**MIX: Funk** Fri/Apr 5, 6:00–10:00.

**Films** Curator Q&A after screenings Apr 16, 28, and 30.

*The Learning Tree* Tue/Apr 16, 1:45. Fri/Apr 19, 7:00.

*Leadbelly* Sun/Apr 28, 1:30. Tue/Apr 30, 1:45.

“I saw that the camera could be a weapon against poverty, against racism, against all kinds of social wrongs”

**LEFT**  
**Washington, D.C. Government charwoman**  
July 1942. Gordon Parks (American, 1912–2006). Gelatin silver print; 23.7 x 18.2 cm. Prints and Photographs Division, Library of Congress, Washington, D.C., LC-USF34-013407-C [P&P]. Farm Security Administration / Office of War Information Photograph

**RIGHT**  
**Self-Portrait** 1941. Gordon Parks. Gelatin silver print; 50.8 x 40.6 cm. Private collection. Courtesy of and copyright The Gordon Parks Foundation

**ABOVE RIGHT**  
**Paris Fashions** 1949. Gordon Parks. Gelatin silver print; 29.5 x 19.7 cm. National Gallery of Art, Washington, Corcoran Collection (The Gordon Parks Collection), 2016.117.149. Courtesy of and copyright The Gordon Parks Foundation

a picture magazine founded two years earlier and aimed at the African American market.

Parks went beyond just a single portrait of Watson: she and her work, family, neighborhood, and religious life became the subject of his first extended photo story. It was an art form at which he would excel and that was especially suited to picture magazines like *Ebony* and *Life*. This exhibition provides in-depth selections from Parks’s photographic essays, which addressed vital social and cultural issues, including the contributions to the war effort of the Tuskegee Airmen, the results of school segregation in Parks’s hometown, and the world of a 17-year-old Harlem gang leader. Included alongside a number of individual images are the artist’s contact sheets, which contain prints of several negatives on a roll of film. Intended to allow him to quickly scan the results of a shoot and easily share them with photo editors, the contact prints offer viewers unique insight into Parks’s working practice and thought process.

The fashion images and portraits that Parks made for African American newspapers in Minneapolis



and St. Paul in 1940–42 brought the extra income and recognition that allowed him to become a full-time professional. His ability to shift between documentary work and other genres contributed to his later success at Standard Oil and the picture magazines, including *Life*, which sent him to cover the Paris fashion shows, among other stories. His fashion shots and social and celebrity portraits of African Americans had societal and personal impact. They helped the sitters define their own identity and fight against negative representations of black culture. Such images were morale boosters, too.

Not only the sitters but the photographer himself provided proof that success was possible even in the face of racism. In the span of 10 years, Gordon Parks moved from working as a railway porter to the offices of *Life* magazine. During the ensuing decades, he became one of the preeminent documentary photographers and photojournalists of his generation. 🏠



# A Lasting Impression

To mark the Print Club of Cleveland’s centennial, a new exhibition highlights some of the group’s major donations

**EXHIBITION**  
**A Lasting Impression:**  
**Gifts of the Print Club of**  
**Cleveland**  
May 5–September 22  
James and Hanna Bartlett  
Prints & Drawings Galler-  
ies (101)

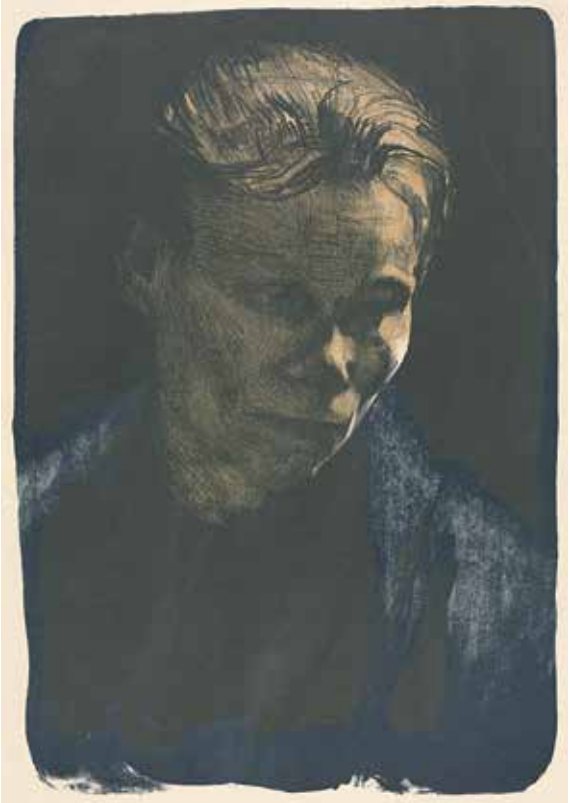
**The Nativity** from *Life of the Virgin*, 1504–05. Albrecht Dürer (German, 1471–1528). Woodcut. Gift of the Print Club of Cleveland, 1922.293

The Cleveland Museum of Art holds one of the nation’s most important print collections, thanks to the generosity of the Print Club of Cleveland. Since its founding in 1919, three years after the museum opened, the club has championed printmaking and built the museum’s holdings of works on paper through an astounding number of gifts. In 2019 the Print Club celebrates its centennial, making it the oldest museum affiliate group in the United States. *A Lasting Impression: Gifts of the Print Club of Cleveland* highlights the organization’s extraordinary impact on the collection by presenting more than 70 significant donations, including works by Albrecht Dürer, Rembrandt van Rijn, Edgar Degas, Käthe Kollwitz, and Andy Warhol. Among the finest of the CMA’s collection, a number of the prints on view are internationally recognized for their quality and rarity.



**Britany Salsbury**  
Associate Curator of  
Prints and Drawings

The Print Club of Cleveland was founded by a group of community members who established a model that most American museums follow today. Led by the CMA’s first print curator, Ralph Thrall King, the club initially focused on educational programs and sponsorship, but throughout the past century the group has established a wide range of lasting traditions. Each year a contemporary printmaker creates an original print edition for all club members and visits Cleveland to discuss the work. Since 1985 the group has brought its passion for collecting to the public at the annual Fine Print Fair, where visitors can view and purchase prints offered by dealers from around the world. These annual events are supplemented by lectures by influential scholars, exclusive exhibition tours, private collection visits, and curator-led travel expeditions.



**Working Woman with Blue Shawl** 1903. Käthe Kollwitz (German, 1867–1945). Color lithograph. Gift of the Print Club of Cleveland, 1932.320. © Artists Rights Society (ARS), New York

**Cathedral #3** 1969. Roy Lichtenstein (American, 1923–1997). Lithograph; 106.2 x 68.6 cm. Fiftieth anniversary gift of the Print Club of Cleveland, 1969.272. © Estate of Roy Lichtenstein

Above all, the club prides itself on its transformative annual gifts of art to the CMA’s print collection; *A Lasting Impression* presents highlights of these donations and traces printmaking’s history in Europe and America over the course of six centuries. Arranged thematically, the exhibition explores themes central to printmaking, including religion, portraiture, landscape, the nude, and abstraction. Because of the remarkable range and quality of the club’s gifts, visitors can follow a subject’s progression across time and place. The examples feature virtually every printmaking technique—from early engravings to contemporary lithographs—revealing printmaking as a vital site for innovation throughout the history of Western art.

Donated in 1922, Dürer’s *Nativity* is one of the earliest gifts—and among the first works chronologically—featured in *A Lasting Impression*. This important woodcut depicting Christ’s birth belongs to



**Wooded Landscape at L'Hermitage, Pontoise** 1879. Camille Pissarro (French, 1830–1903). Soft ground, aquatint, and drypoint; 21.9 x 26.9 cm. Gift of the Print Club of Cleveland, 2004.105

the series *Life of the Virgin*, which transformed religious imagery by emphasizing everyday details of Mary’s life. Although woodcut was a common technique during Dürer’s lifetime, he was the first artist to show detail and texture through finely carved, crossed lines rather than broader gouges into the

block. The print is one of many by Dürer given by the Print Club, resulting in an extraordinarily rich collection of the master’s works.

The exhibition also highlights artists’ experiments with printmaking processes in later centuries. In *Wooded Landscape at L'Hermitage, Pontoise*, Impressionist artist Camille Pissarro depicted the Parisian suburb where he lived at the time, using etching to evocatively suggest natural light passing through a forest. He made the print in 1879 after learning to etch from Degas, whose equally rare lithograph of a woman bathing is on view in the galleries. The exhibition also includes an important color print by German artist Käthe Kollwitz that empathetically presents a female worker in Berlin, highlighting printmaking’s democratic potential.

The club has always supported contemporary art, and important gifts in this area show how printmaking has continued to evolve in recent decades. Some significant prints were given the same year they were made, including Roy Lichtenstein’s *Cathedral #3*—a playful Pop reinterpretation of Impressionist painting—in 1969. Most recently, the club has given prints by a variety of living artists, including a colorfully patterned lithograph by Polly Apfelbaum, an abstract landscape by Georg Baselitz, and a striking portrait by Alex Katz. Shown alongside historical examples, these works highlight the deep and comprehensive story that the CMA’s collection can tell about printmaking’s history. This is in no small part a result of the support of the Print Club, whose gifts to the museum are also gifts to the people of Cleveland. 🏠☰



# Burchfield’s CMA Poster

Created to announce the museum’s planned opening exhibition, the (third place!) contest entry has been beautifully conserved



**Inaugural Poster** 1915. Charles Burchfield (American, 1893–1967). Opaque watercolor with blue pencil. The Cleveland Museum of Art Archives

**EXHIBITION**  
**Charles Burchfield:**  
**The Ohio Landscapes,**  
**1915–1920**

Through May 5  
Julia and Larry Pollock  
Focus Gallery (010)

From 1912 to 1916, Charles Burchfield studied at the Cleveland School of Art, now the Cleveland Institute of Art. One of the school’s trustees, real estate investor Ralph T. King, was also a Cleveland Museum of Art trustee. Interested in encouraging young artists and in supporting both the students and the museum, King offered a prize of \$100 for the best student poster advertising the museum’s planned opening in late 1915. He was so impressed with the entries that he also awarded second- and third-place prizes. Burchfield’s entry placed third, winning him \$25. The text on the posters may have been prescribed, as each featured an arrangement of the words *Cleveland Museum of Art*, *Inaugural Exhibition*, and *November 1915 to February 1916*.

Construction delays meant that none of the posters could be used to promote the opening in June 1916. The museum retained four submissions, which were stored with the education collection; they were not assigned accession numbers or other identifying information and were not conserved over the years. When the posters were transferred to the archives in 2013, research verified that Burchfield created one of the posters. The advertisements, including those by first-prize winner Robert Roessler, second-prize winner Ruth Deike, and Frances Filler, were catalogued, photographed, and uploaded to the museum’s digital archives in time for the 2016 centennial.

Plans for the focus exhibition *Charles Burchfield: The Ohio Landscapes, 1915–1920* (on view through May 5) provided the opportunity to highlight Burchfield’s association with the museum, promote archival collections, and conduct much-needed conservation work. All four posters are consistent in size, format, support material, and paint, indicating that the students followed specific guidelines. Over the years, Burchfield’s poster had incurred considerable wear and tear, much of it structural and related to the support’s deteriorated, brittle condition. Breaks, tears, scratches, and a heavy layer of dirt needed amelioration in order for the poster to be exhibited.

The poster was stabilized using wheat-starch paste and Japanese paper reinforcements. A paper overlay was fashioned to reduce the most visually disruptive breaks, while careful surface cleaning brightened the overall appearance. Because the poster’s top left corner had broken off, an insert was crafted to improve the work’s visual coherence. It was expected that a small section of the missing portion would be visible after the work was matted, but an overmat was fashioned to hide the damage. Beautifully framed, the poster hangs in the exhibition alongside some of Burchfield’s other drawings of the Wade Park area. The three additional inaugural posters are also undergoing conservation, ensuring their longevity as historical objects and works of art.

# Introducing Open Access

The museum’s mission to provide transformative art experiences “for the benefit of all the people forever” enters the digital age



**Livestreamed Launch**  
Jane Alexander and Bill  
Griswold celebrate the an-  
nouncement of Open Access.

## WHAT IS CCO?

CCO is a legal toolset that enables institutions to share content freely, without attribution or restriction and with no rights reserve; it is the unlicense. To learn more, visit [creativecommons.org](https://creativecommons.org).

“The Cleveland Museum of Art’s adoption of a clear open-access policy allows Wikimedia volunteers alongside other reusers to build more free knowledge with its collections, and to help give these the broadest possible impact.”

—Ben Vershbow, director of community programs, Wikimedia Foundation

**What is Open Access?**  
In short, high-resolution images of about 30,000 public-domain artworks in the museum collection are now free for anyone to use without restriction, under the shared license designation Creative Commons Zero (CC0). In addition, data relevant to all 60,000 works in the collection—whether the work itself is in the public domain or is under copyright—are also universally available. The museum announced the initiative at a livestreamed event on January 23.

That morning, director William Griswold celebrated this outgrowth of the CMA’s inclusive mission: “Whenever, wherever, and however the public wishes to use, reuse, remix, or reinvent the objects that we hold, our collection is available—for we are but caretakers of these objects, which belong to the artistic legacy of humankind.”

## What are the key aspects?

Open Access offers a complete and accessible digital package. The website collection pages now display more than 35 fields of metadata, including descriptive text and provenance. Publishing descriptive text with Open Access creates more possibilities for contextual interpretations related to artworks in the collection, and the provision of high-resolution images enables a greater range of uses for scholarly, commercial, and noncommercial purposes. The redesigned web interface allows visitors to choose the view that is best for them, whether that be text heavy or image focused. A refined advanced search makes finding artwork simple and intuitive by allowing users to search by fields such as provenance, exhibition history, and catalogue raisonné. The collection search background is white and features an elastic search that improves the accuracy of search outcomes, including the ability to easily sort results. An auto-complete search bar proposes potential searches and suggests correct spellings.

Downloading images is easy. On any Collection Online artwork page, select the download button directly under the artwork’s location. If the work is available through Open Access, you will see options to save both jpeg and TIFF formats in addition to the artwork’s metadata. Images notated with a copyright icon are not downloadable; however, all the valuable metadata are still available.

We have also created a well-documented, public API and a GitHub repository to allow data scientists to incorporate our collection into their data visualization. The data tools can be used by companies seeking to make improvements in artificial intelligence and machine learning as complex training sets that could in the future yield more relevant and resonant information for the public.

**What does this mean for the collection?**  
The CMA provided early access to several local, national, and international content partners, who created projects to demonstrate the benefits of Open Access while increasing understanding and spreading access and impact to the public. Collaborators come from the worlds of art, academia, commerce, community, and technology. Wikimedia, Internet Archive, Artstor, Creative Commons, and Artsy have uploaded the CMA’s Open Access collection to their respective websites for their users to explore, reaching thousands of new users all over the world. Case Western Reserve University’s Kelvin Smith Library’s Center for Digital Scholarship will provide faculty and students with classes and consultations on how to use methods and tools (such as data analytics, Geographic Information Systems [GIS], and visualization) to conduct big data research using the images and to transform learning in a range of disciplines.

We encourage the public to download and use these images as a way of expanding the world’s relationship with our collection. Admission to the Cleveland Museum of Art has long been free of charge. Now, thanks to Open Access, our collection is more accessible than ever.

This initiative was a cross-departmental, collaborative project with representatives from curatorial, collections, interpretation, design, and digital innovation and technology services.



# Elevating Indian Art

Catherine Glynn Benkaim and Barbara Timmer enhance the collection through a landmark gift/purchase

For Catherine Glynn Benkaim and Barbara Timmer, philanthropy is a joyful obligation. The couple takes great pleasure in giving back to the community, and the Cleveland Museum of Art is grateful to be among the recipients of their generosity.

In 2018 the California-based couple divided more than 200 Rajput and Pahari paintings from the prestigious Catherine Glynn Benkaim and Ralph Benkaim Collection between the Cleveland Museum of Art and the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery (Freer|Sackler). The philanthropic move made both institutions significant destinations to view Indian court paintings from the 1600s to 1800s (see pages 26–27). In December the collection was featured as an Acquisition of the Year by *Apollo* magazine.

Acquired as part of a generous gift and purchase arrangement, the paintings elevate the CMA’s collection of Indian art, already considered a leader in the field. In 2013 the museum acquired the Catherine Glynn Benkaim and Ralph Benkaim Collection of Deccan and Mughal Paintings, an unparalleled private collection of 95 works from India’s major Islamic courts. That acquisition was made possible in part through the support of an anonymous donor.

The Benkaim Collection is remarkable for its quality and breadth. Catherine’s late husband, Ralph, began collecting Indian miniatures in 1961. The collection evolved in the mid-1970s when he met Catherine, a scholar in the field of Indian painting. The couple married in 1979 and continued collecting, guided by Catherine’s curatorial connoisseurship. At that time Catherine was curator of Indian painting at the Los Angeles County Museum of Art (LACMA).

Catherine has lectured and published extensively, and Barbara, an attorney, shares Catherine’s interest in art; they met at the Pacific Asia Museum in Pasadena 15 years ago. They recently shared their thoughts on art and philanthropy and why their hearts belong to Cleveland.

*Why does the collection focus on Indian miniature paintings?*

CB: By the time Ralph began acquiring Indian miniatures, he was already an astute collector. He began the Indian miniatures collection almost by accident with the purchase of a “Persian” painting that reminded him of his service in Iran during World War II. Later, we discovered it was a beautiful painting from the Deccan, the central section of India. The painting, *A Dancing Dervish and Three Musicians* [2013.288], is now in the CMA’s collection.

*Why divide the collection between the CMA and Freer/Sackler?*

CB: It was always Ralph’s and my intention that the collection end up in a museum. I have benefited from museums, worked in them, and cared for their collections; I believe that is where the public can experience and enjoy art just as I have.

Ralph had a close relationship with the Freer|Sackler, and I was a trustee there for eight years. And the Cleveland Museum of Art is one of the great institutions in the world. Both are committed to South Asian art, and these paintings will transform their collections. It’s also important to note that both institutions have curators with whom I have worked and for whom I have the utmost admiration. The time was ripe when Sonya Rhie Mace came to Cleveland.

Another reason why Cleveland appealed to me and Barbara is that the Indian sculpture collection is of the utmost quality. We wanted the CMA’s Indian painting collection to be represented in the same way.

BT: When our paintings have gone somewhere, it’s because we’ve built relationships there. We’ve been to Cleveland and it feels comfortable—like home. In fact, we recently supported FRONT International: Cleveland Triennial for Contemporary Art.

**Julie Evans**  
Donor and Member  
Communications  
Manager

Barbara Timmer (left) and Catherine Glynn Benkaim



*How did this collection become so well curated?*

CB: This collection is unique in that it was started in 1961 by someone who didn’t know anything about Indian paintings. Over the next 40 years, until Ralph’s death in 2001, each acquisition would trigger the removal of a painting. At first, this was an easy thing to do. But as we began collecting smarter, it became more difficult to figure out the weakest one.

Very few collections offered to museums have been curated in this way for more than 50 years by a professional in the field. Our collections of Indian paintings were refined for museums so that the paintings would interact with each other and tell a story.

*How did you develop your deep sense of philanthropy?*

CB: I was working at LACMA and dating Ralph. He asked if I would give \$250 to any charity to see how it made me feel. I felt fabulous, and from that moment on I have given generously. In fact, Barbara and I spend the month of December playing Santa Claus, deciding which charities to support. It’s just a wonderful feeling.

BT: My father was in the Air Force and my family was always involved in public service. I was taught that you give back as much as you can. The more you give, the more you get in return. The act of giving is itself a gift. 🏠



# Get Creative Without Reservations

Free Open Studio for Families and Visitors of All Ages

Every Sunday, 1:00–4:00

Drop in at our Make Space on the lower level.

[cma.org/play](http://cma.org/play)



## HANDS-ON ART MAKING

### NEW Online Registration

Visit [cma.org/learn](http://cma.org/learn).

### Open Studio

Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Make Space on the classroom level. March's art idea is *Inside/Outside*; April's is *Refresh*. No Open Studio Apr 7 (instead join us for **Play at CMA: Teen Takeover**) or Apr 21.

**Pop-Out Open Studio** Thu/Mar 21, 28, and Apr 25, 1:00–4:00. Join us in the atrium for three special Open Studios on Thursdays.

### My Very First Art Class

For young children and their favorite grown-up

Four Fri/Mar 1–22, 10:00–10:45 (ages 1½–2½)

Four Fri/Mar 1–22, 11:15–12:00 (ages 2½–4½)

Eight Sat/Mar 16–May 11 (no class Apr 20), 10:00–10:45 (ages 2–4)

Four Fri/Apr 5–May 3 (no class Apr 19), 10:00–10:45 (ages 1½–2½)

Four Fri/Apr 5–May 3 (no class Apr 19), 11:15–12:00 (ages 2½–4½)

Four Fri/Jun 7–28, 10:00–10:45 (ages 1½–2½)

Four Fri/Jun 7–28, 11:15–12:00 (ages 2½–4½)

Four Fri/Jul 12–Aug 2, 10:00–10:45 (ages 1½–2½)

Four Fri/Jul 12–Aug 2, 11:15–12:00 (ages 2½–4½)

**Fees and Registration** Fri four-week sessions: adult/child pair \$80, CMA family members \$72. Sat eight-week session: adult/child pair \$160, CMA family members \$144. Register now for Apr classes.

### Saturday Spring Studios

For children and teens (ages 2–18). Classes start Sat/Mar 16. Check [cma.org/learn](http://cma.org/learn) for availability.

### Friday-Night Minis

All-ages workshops for adults, older teenagers, and adults with young children. Children under 14 must take the class with an adult, except where noted.

**Ceramics: Form and Function** (all ages) Four Fri/Mar 8–29, 6:30–8:30. Inspired by works from the exhibition *Color and Comfort: Swedish Modern Design*. Best for ages 8 and up. Instructor: Laura Ferrando. \$140, CMA members \$120.

**Textiles: Wonder, Weave, Wear** (ages 8–14, no adult required) Four Fri/Mar 8–29, 6:30–8:30. Inspired by textiles in the museum galleries. Instructor: Jeanna Forhan. \$105, CMA members \$90.

**Land Art** (all ages) Four Fri/May 3–24, 6:30–8:30. Natural materials meet contemporary art. Instructor: Jessica Wascak. \$140, CMA members \$120.

### Homeschool Studios

**Homeschool Workshops** Third Wed of each month, 1:30–3:30. Parents must accompany children age 10 and under. \$12, CMA members \$10. To register, call 216-421-7350.

Wed/Mar 20 *Do You Wonder?*

Wed/Apr 17 *Breaking the Rules*

Wed/May 15 *Think like an Artist*

### New This Summer! CMA Creativity Camps

Ages 4–18

**Play + Imagine** (ages 4–6) Jul 15–19, 9:00–12:00. \$175, CMA members \$150.

**Follow Your Curiosity** (ages 7–9) Jul 15–19, 9:00–4:00. \$350, CMA members \$325.

**Experiment + Create** (ages 10–12) Jul 22–26, 9:00–4:00. \$350, CMA members \$325.

**Teen Ceramics** (ages 13–18) Jul 22–26, 9:00–12:00. \$175, CMA members \$150.

Scholarships available! Inquire at [FamilyYouthInfo@clevelandart.org](mailto:FamilyYouthInfo@clevelandart.org).

### Adult Studios

**Summer Session** Eight-week classes Jun–Aug. For all skill levels, unless noted. Special workshops offered on select Wednesdays and four-week mini-sessions on Friday evenings. Visit [cma.org/learn](http://cma.org/learn) for details.

#### TUESDAYS

**Still-Life Painting** (beginners) Eight Tue/Jun 11–Jul 30, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

**Creative Drawing** Eight Tue/Jun 11–Jul 30, 1:30–3:30. Instructor: JoAnn Rencz. \$240, CMA members \$210.

#### WEDNESDAYS

**Workshop Wednesday: Digital Photography** Wed/May 1, 6:00–8:30. Instructor: Deb Pinter. \$50, CMA members \$40.

**Drawing in the Galleries** Eight Wed/Jun 12–Jul 31, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

**Four-Week Mini: Plein-Air Watercolor** Four Wed/Jul 10–31, 6:00–8:00. Instructor: Jesse Rhinehart. \$140, CMA members \$120.

#### THURSDAYS

**Abstract Painting** Eight Thu/Jun 13–Aug 8 (no class Jul 4), 1:30–3:30. Instructor: JoAnn Rencz. \$240, CMA members \$210.

#### FRIDAYS

**Composition in Oil** Eight Fri/Jun 14–Aug 9 (no class Jul 5), 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

#### SATURDAYS

**All-Day Workshop: Ikebana Flower Arranging** Sat/Mar 16, 10:00–4:00. Instructor: Isa Ranganathan. \$100, CMA members \$85.

**Drawing in the Galleries** Eight Sat/Jun 15–Aug 10 (no class Jul 6), 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215; includes model fee for one session.

**Pinhole Photography Workshop** Sat/Jun 29, 1:30–3:30. \$50, CMA members \$40.

Register online at [cma.org/learn/adult/adult-studios](http://cma.org/learn/adult/adult-studios) or call 216-421-7350.



### Community Arts

Enjoy Community Arts artists and performers at area events. For more information, visit [cma.org](http://cma.org).

**Parade the Circle** Sat/Jun 8.

Guest artists join Greater Cleveland artists, families, schools, and community groups for the 30th annual Parade the Circle. Theme: *Mythology of Illusion*.

Generous support by The Seven Five Fund

**Parade the Circle Leadership Workshops** 6 Tue/Mar 5–Apr 9, 6:30–9:00, at the Community Arts Pop-up Studio. Experiment with techniques for ensemble design and construction at sessions led by parade artists. For more information and a schedule, call 216-707-2483 or email [CommArtsInfo@clevelandart.org](mailto:CommArtsInfo@clevelandart.org).

**Public Workshops** with professional artists begin May 3 at the parade tent, Wed/6:00–9:00, Fri/6:00–9:00, Sat/1:30–4:30, and Sun/1:30–4:30, until the parade. Workshop pass \$85; families/groups \$275 (up to 4 people), \$70 each additional person. Children under 15 must register and attend with someone older.

**Volunteers** Contact Liz Pim in the volunteer office at 216-707-2593 or email [Volunteer@clevelandart.org](mailto:Volunteer@clevelandart.org).

Community Arts is generously sponsored by



MEDICAL MUTUAL



You Ask, We Answer

In the wake of #TimesUp and #MeToo, and with many female artists having their first retrospectives recently as seniors, feminist art has been in the spotlight. It’s no wonder we were recently asked, “What defines feminist art?”

The answer is far from simple. For example, not all female artists are feminist artists, and not all feminist artists are female artists. Feminist art features feminist subject matter or is driven by feminist intent, but even the concept of feminism has evolved. Between the Second Wave and the Third Wave, it has become more inclusive or intersectional. Today, there is widespread acknowledgment that various groups are oppressed besides white women and that the systems of oppression are connected, prompting feminists to push for equal treatment and opportunity regardless of race, class, physical ability, and sexual orientation—not just gender.

In the 1960s, women grew tired of male domination in traditional media—such as male critics praising male Abstract Expressionist painters. In addition to making feminist work using traditional media, women experimented with materials without an entrenched association with men, including textiles and even their own bodies.

The most recent feminist artist we were asked about via ArtLens: ASK is Judy Chicago. She created the first massive art installation by a woman, *The Dinner Party* (1974–79), which traveled to Cleveland in 1981. Like *The Birth Project* (1980–85)—an excerpt of which is in our collection—it explores female sexuality, celebrates the female experience, and exists thanks to a substantial base of volunteers.

If you have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit [cma.org/ask](http://cma.org/ask). You ask, we answer.



**Five Images from the Birth Project: Birth Tear/Tear** 1985. Judy Chicago (American, b. 1939), A.C.A. Galleries. Color screenprint; 61 x 88.8 cm. Gift of Mickey and Albert Stern, 2000.197. © Judy Chicago / Artists Rights Society (ARS), New York

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

**Guided Tours** 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Visit [cma.org/daily-tours](http://cma.org/daily-tours) for topics.

**Exhibition Tours** *Shinto: Discovery of the Divine in Japanese Art* Apr 17–Jun 23, Wed and Thu/11:00, Sat and Sun/2:00. Limit 25. Tour ticket required.

**Exhibition Tours** *Gordon Parks: The New Tide, Early Work 1940–1950* Apr 3–Jun 2, Wed/2:00, Fri/7:00, Sun/3:00. Limit 25. Tour ticket required.

**Art in the Afternoon** First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

**Art Café at CMA** Second Tue of every month, 2:00–4:00. If you’ve cared for someone who has needed memory support services, enjoy this gallery tour and visit to the café. Register through the ticket center.

 **American Sign Language Gallery Talks** CMA staff-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all. Fri/Mar 15, 2:00 *Impressive Impressionism*; Sun/Mar 17, 2:00 *Gender*; Thu/Apr 25, 2:00 *Melt*; Sat/Apr 27, 2:00 *The Artist’s Garden*.

**Olszewski Lecture in Renaissance Art** Fri/Mar 1, 5:30–6:30, Recital Hall. Jessica Maier of Mount Holyoke College presents “In the Heat of Battle: Representing War in Renaissance Prints.” Touching on works in the CMA collection, this talk explores the myriad and evolving representations of battle in late 15th- and 16-century printed imagery. Free; no reservation required.

Hosted by the Department of Art History and Art at Case Western Reserve University and co-sponsored by the Cleveland Museum of Art

**Curator Talk: Beyond Truth** Tue/Mar 5, 12:00, Mark Schwartz and Bettina Katz Photography Gallery (230). Barbara Tannenbaum explores how artists from 1885 to the present have used post-production techniques to manipulate the “truth” in figurative studies and portraits. Free; no registration required.

**Close-Looking Session: Beyond Truth** Wed/Mar 13, 6:00, Mark Schwartz and Bettina Katz Photography Gallery (230). Join museum educator Stephanie Foster for a close look at photographs in *Beyond Truth*. Free; registration required.

**Photography after the Shutter: A Talk with Chris Pekoc** Wed/Mar 20, 6:00, Recital Hall. Christopher Pekoc, whose work is on view in *Beyond Truth*, discusses the means and meaning of altering photographic “truths” in his distinctive photo-based assemblages and in the works of other artists in the exhibition. Free; registration required.

**Curator Talk: Gordon Parks** Kelvin and Eleanor Smith Foundation Exhibition Gallery. Barbara Tannenbaum leads gallery talks, each focusing on a different section of *Gordon Parks*. Free; no registration required.

Tue/Apr 2, 12:00 *Photography: Parks’s Choice of Weapons*  
Tue/Apr 16, 12:00 *Canvassing the Country for Standard Oil*  
Tue/Apr 30, 12:00 *Infiltrating the Mass Media*

**Curator Talk: Into the Sacred Forest: A Journey through Shinto Art** Kelvin and Eleanor Smith Foundation Exhibition Hall. Learn about the “way of the kami” in this series of talks led by Sinéad Vilbar in the *Shinto* exhibition. Tour ticket required.

Tue/Apr 9, 12:00, and Wed/Apr 10, 6:00 *Sumo, Yabusame, and Bugaku: Sports and Dance in Shinto*  
Tue/May 7 and 14, 12:00 *Combinations: Kami and Buddhas*  
Tue/Jun 18, 12:00, and Wed/Jun 19, 6:00 *Wisteria, Plum, and Pigeon: Shrine Motifs*



**Landscape with a Windmill** 1646. Jacob van Ruisdael (Dutch, 1628/29–1682). Oil on wood; 49.5 x 68.5 cm. Mr. and Mrs. William H. Marlatt Fund, 1967.19

**Julius Fund Lecture in Renaissance Art** Fri/Apr 12, 5:30–6:30, Recital Hall. Claudia Swan of Northwestern University presents “The Subtle Art of Nature: Dutch Baroque Aesthetics and Collecting Practices.” What is more Dutch than a tulip? This lecture explores the subtle art of nature during the era of Rembrandt and Vermeer.

Hosted by the Department of Art History and Art at Case Western Reserve University and co-sponsored by the Cleveland Museum of Art

**Distinguished Lecture in Chinese Art** Sun/Apr 14, 2:00, Gartner Auditorium. Mimi Gardner Gates presents “Caves of Dunhuang: Buddhist Art on China’s Silk Road.” This lecture introduces the spectacular Buddhist caves of Dunhuang in China’s northwestern Gobi desert on the Silk Road, which hold sculptures and wall paintings that are among the finest and earliest examples of Buddhist art in China. The lecture addresses the challenges of preserving the site today as undertaken by the Dunhuang Academy in collaboration with the Getty Conservation Institute in Los Angeles.

Made possible by the Pauline and Joseph Degenfelder Family Endowment Fund

**Art, Africa, and the 1980s** Wed/Apr 17, 6:00, Gartner Auditorium. The Womens Council invites you to its annual members program.

Ugochukwu-Smooth Nzewi, curator of African art, previews the upcoming exhibition *Art, Africa, and the Eighties*. The climate of social, political, and economic uncertainty that characterized the 1980s produced a new kind of cultural mobilization that strongly influenced modern and contemporary African art moving forward. Free; no ticket required.

**Curator Talk: Charles Burchfield** Tue/Apr 23, 12:00, Julia and Larry Pollock Focus Gallery. American artist Charles Burchfield used the landscape of northeast Ohio to express universal emotions and moods as he experimented avidly with watercolor.

**JOHN WALSH LECTURE Jacob van Ruisdael’s Landscape with a Windmill: Human Ingenuity and Divine Favor** Wed/Apr 24, 7:00, Gartner Auditorium. Eminent scholar John Walsh examines this brilliant painting by a precocious 18-year-old who became the greatest landscape painter in the Netherlands. The work is currently a highlight of the CMA’s newly installed Northern European galleries. Walsh explains how the painting reveals the artist’s power as a dramatist and advertises the virtues of his new nation. Free; ticket required.

Join In


**Art Cart** Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2488.

**Arts for Inquiring Minds (AIM): Lifelong Learners’ Discovery Courses** *The History of Ceramics in Four Objects* Mar–May, Wed evening or Sun afternoon. A four-session mini-course for those who have completed the introductory course. Limit 20. Visit [cma.org](http://cma.org) for topic updates or contact AdultPrograms@clevelandart.org.

**Meditation in the Galleries** Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; preregistration required.

**Walking Meditation** Second Sat, 1:00, meet at the information desk in the atrium. Enjoy a guided meditation session led by experienced practitioners among works of art and nature. Weather permitting, sessions occur on museum grounds. All are welcome; no prior experience with meditation required. \$5; preregistration required.

**Studio Go** The CMA’s mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. People of all ages can participate in art making and art exploration activities that spark curiosity and create deeper connections to the museum’s world-renowned collection. Studio Go visits large-scale community events. For more information or to inquire about scheduling a visit, email [StudioGo@clevelandart.org](mailto:StudioGo@clevelandart.org).

Sponsored in part by  PNC BANK

For Teachers

**Art to Go** See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2488 or visit [cma.org](http://cma.org).

**Distance Learning** For information on topics, visit [cma.org/learn](http://cma.org/learn) or contact Diane Cizek at 216-707-2468 or [dcizek@clevelandart.org](mailto:dcizek@clevelandart.org).

**Early Childhood Educator Workshop Series** One Sat per quarter, 10:00–1:00. For details, contact Molly Phillips at [mphillips@clevelandart.org](mailto:mphillips@clevelandart.org) or 216-707-2181. Sign up for the series or individual workshops. Register at 216-421-7350. \$25.

Sat/Apr 6 *How Artists See the World*

**Professional Development Comes to You!** To learn more about workshops or to book a visit to your faculty meeting or professional development day, contact TeachingInnovationLab@clevelandart.org. To register for workshops, call 216-421-7350.

**Transportation** Visit [cma.org/learn](http://cma.org/learn) or email [TransportationSubsidy@clevelandart.org](mailto:TransportationSubsidy@clevelandart.org).

Art Stories

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children and their favorite grown-ups. Each session begins in the atrium and ends with a gallery walk. Free.





**Avi Avital with Omer Avital**  
Infectious mix

Concerts

**Avi Avital with Omer Avital** Wed/Apr 10, 7:30. The raw, emotional energy of jazz meets the finesse of chamber music. Grammy-nominee mandolinist Avi Avital and award-winning bass virtuoso and oud player Omer Avital draw on diverse influences of Moroccan and North African sounds, folkloric and classical traditions, and Mediterranean rhythms to create a musical melting pot. \$33-\$45, CMA members \$30-\$40.

**Carolyn Widmann** Fri/Mar 29, 7:30, Saint John’s Episcopal Church, Ohio City, 2600 Church Ave. Widmann rarely performs in the US, making this solo violin concert a special treat. Named Musician of the Year at the International Classical Music Awards in 2013, Widmann performs works by Jörg Widmann and J. S. Bach at Saint John’s Episcopal Church in Ohio City. \$25, CMA members \$22.



**Carolyn Widmann** At Saint John’s

**RARE US PERFORMANCE**

Chamber Music in the Galleries

Our popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs continues. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience. Free; no ticket required.

Sun/Mar 3, 2:00 *CIM Organ Studio* (Gartner Auditorium)

Wed/Mar 6, 6:00 *CWRU Baroque Ensembles*

Wed/Apr 3, 6:00 *CIM Guitar Studio*

Change in Schedule

Please note that the Aya Nishina concert originally scheduled for Fri/Mar 8 has been postponed until fall 2019. Watch for future announcements.

**COMING SOON**  
The next premiere in the CMA’s commissioning series is a work by Cenk Ergün on Wed/May 8 at 7:00 in the Ames Family Atrium.

Performing Arts Series Sponsors  
 

**The raw, emotional energy of jazz meets the finesse of chamber music.**

PHOTO@CHRISTEGOODWIN.COM

MIX

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

**MIX: Bailemos** Fri/Mar 1, 6:00–10:00. *Bailemos*, let’s dance! Celebrate the cultures of Latin America with music, dance, and works of art. The dance forms we know today as salsa and merengue evolved from the blending of vibrant and intricate dances of indigenous peoples across Latin America with African and European dance traditions. Tonight we recognize how Latin American cultures and music move and unite us all. Featuring DJ Flaco Flash, Papo Ruiz y la Dulzura de la Salsa, Viva Dance Studio, Tony Fresh, and Tropical Cleveland.

Sponsored by



**MIX: Funk** Fri/Apr 5, 6:00–10:00. Gordon Parks’s skill at storytelling through his early photographs makes his later career as a filmmaker seem inevitable. With 1971’s *Shaft*, Parks featured a primarily black cast and a soundtrack filled with funk and soul music, a sound that permeated American culture and lived on well past the 1970s. Celebrate the exhibition *Gordon Parks: The New Tide* with a night of funk music and all of its variations, from soul to Afrobeat. Featuring spoken-word, artist-led tours, specialty cocktails, and more.



Play at CMA

**Teen Takeover** Sun/Apr 7, 11:00–4:00. Join us for a special Play Day created and facilitated by high school students from the CMA’s Teen Summit and Teen CO-OP pro-

grams. Bring your family or come on your own; enjoy art-making activities, performances, and gallery experiences for all ages!

Sponsored by  **MEDICAL MUTUAL**



ROBERT MULLER





# Gordon Parks Directs

## Plus Curator Q&A

Two acclaimed feature films shown from 35mm film.

CMA curator Barbara Tannenbaum answers audience questions after the screenings on April 16, 28, and 30, so reserve tickets early.

Morley Lecture Hall. Admission \$12, CMA members \$9.

### Recent Films

Unless noted, all are shown in Morley Lecture Hall and admission is \$10, CMA members \$7.

**Hochelaga, Land of Souls** Fri/Mar 1, 7:00. Directed by François Girard. The new movie from the director of *The Red Violin* and *Thirty-Two Short Films about Glenn Gould* is a lavish historical drama about the centuries-long struggle for the land that became modern Montreal. Musical score by Gyan and Terry Riley. (Canada, 2017, subtitles, 100 min.)

Film courtesy of Quebec Government Office in Chicago

### SPECIAL OFF-SITE SCREENING

**Salvador Dalí: In Search of Immortality** Sun/Mar 3, 1:30, Peter B. Lewis Theater, Cleveland Institute of Art, 11610 Euclid Ave. Directed by David Pujol. This new documentary traces the life and work of Salvador Dalí from 1929, when he joined the Surrealists and met his muse and future wife, Gala, to his death in 1989. Film produced by the Gala-Salvador Dalí Foundation; co-presented by the Cleveland Institute of Art Cinematheque. (Spain, 2018, subtitles, 105 min.) Special admission \$12, CMA members \$9.



**The Learning Tree** Tue/Apr 16, 1:45. Fri/Apr 19, 7:00. Gordon Parks's film directorial debut—one of the first 25 movies selected for the Library of Congress's National Film Registry—is based on his semi-autobiographical novel about two black teens in 1920s Kansas who take different paths to adulthood. (USA, 1969, 107 min.)

**Leadbelly** Sun/Apr 28, 1:30. Tue/Apr 30, 1:45. With Roger E. Mosley. The hardship-plagued life of legendary folk and blues singer Huddie Ledbetter (1888–1949), master of the 12-string guitar, is dramatized in this screen biography. Musical numbers include “Rock Island Line” and “Good-night Irene.” (USA, 1976, 126 min.)

**NEW DIGITAL RESTORATION**  
**Marquise** Tue/Mar 5, 1:45. Fri/Mar 8, 6:45. Directed by Véra Belmont. With Sophie Marceau and Lambert Wilson. Jordi Savall did the music for this French comedy-drama about an impoverished dancer who rises from obscurity to become the darling of 17th-century royalty. Cleveland revival premiere. (France/Italy, 1997, subtitles, 120 min.)

**Swimming with Men** Sun/Mar 10, 1:30. Tue/Mar 12, 1:45. Directed by Oliver Parker. A middle-aged bloke suffering a midlife crisis (Rob Brydon) finds renewed purpose when he joins an amateur, all-male synchronized swimming team. Cleveland theatrical premiere. (UK, 2018, 96 min.)



Swimming with Men Buoyant bloke

**Lost Bohemia** Tue/Mar 19, 1:45. Directed by Josef Astor. With Bill Cunningham. The real Dr. Donald Shirley (*Green Book*) is seen in this portrait of the now-vanished Carnegie Hall studios, live/work spaces that housed scores of artists for over a century, before the apartments were converted into offices almost a decade ago. (USA, 2011, 77 min.)



Salvador Dalí: In Search of Immortality Co-presented by the Cleveland Cinematheque



Bauhaus Spirit With curator Q&A

**CURATOR Q&A**  
**Bauhaus Spirit: 100 Years of Bauhaus** Fri/Mar 22, 7:00. Directed by Niels Bolbrinker and Thomas Tielsch. This new film pays tribute to the legacy of the radical utopian vision of Walter Gropius and his famous school, the Bauhaus. CMA curator Stephen Harrison answers audience questions after the screening. Cleveland premiere. (Germany, 2018, subtitles, 95 min.)

**The Sower** Sun/Mar 24, 1:30. Tue/Mar 26, 1:45. Directed by Marine Franssen. This gorgeous, award-winning debut is set in a remote village in the French Alps where women find themselves lacking men after Napoleon crushes an 1851 Republican coup. Cleveland premiere. (France/Belgium, 2017, subtitles, 98 min.)

**Chronicle of Anna Magdalena Bach** Tue/Apr 9, 1:45. Directed by Jean-Marie Straub and Danièle Huillet. Renowned Dutch keyboard player Gustav Leonhardt portrays Johann Sebastian Bach in this minimalist but moving film that looks at the last 27 years in the composer's life. Music performed and recorded live, often in single takes. (W. Germany/Italy, 1968, subtitles, 94 min.)

**An Injury to One** Fri/Apr 12, 7:00. Directed by Travis Wilkerson. The lynching of labor organizer Frank Little in Butte, Montana, in 1917 is the springboard for this documentary (USA, 2002, 53 min.). Preceded at 7:00 by Madeline Anderson's 30-minute documentary *I Am Somebody* (USA, 1970), in which black female hospital workers strike in 1969 Charleston, SC. Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members \$7.

**Tracking Edith** Sun/Apr 14, 1:30. Directed by Peter Stephan Jungk. This new documentary tells the fascinating story of Edith Tudor-Hart (1908–1973), a socially engaged Austrian-British photographer who was also a spy for the KGB. Cleveland theatrical premiere. (Austria, 2016, 91 min.)

**CURATOR Q&A**  
**EXHIBITION ON SCREEN**  
**Rembrandt: From the National Gallery, London and Rijksmuseum, Amsterdam** Tue/Apr 23, 1:45. Fri/Apr 26, 7:00. Directed by Kat Mansoor. This film interweaves a landmark Rembrandt exhibition with the artist's life story. CMA curator Betsy Wieseman, who co-curated the exhibition and appears in the movie, answers audience questions on Tuesday. (UK, 2015, 95 min.) Special admission \$14, CMA members \$10.

### CMA at the FilmFest

Once again the museum is a community partner for a new film showing at this year's Cleveland International Film Festival, March 27 to April 7 at Tower City Cinemas and at various locations around town (including the CMA). For film titles, locations, dates, times, and advance tickets, visit [clevelandfilm.org](http://clevelandfilm.org). Admission \$16, CIFF members \$14, students and seniors \$14 (on day of show). Use code CMA and receive \$1 off the ticket price of any regular CIFF screening. Tickets are not available at the CMA ticket center.

## Deconstructing Abbey Road

Scott Freiman's enlightening and entertaining multimedia presentations deconstructing the Beatles take the viewer into the recording studio to explore the Fab Four's landmark singles and albums through rare audio tracks and choice video clips. He thus uncovers the technical and engineering “magic” behind these pop masterpieces.

John Ewing

Curator of Film

Freiman first visited the CMA in 2012 and returned in 2013 and 2015. Clevelanders were among the first to hear his individual talks on *Sgt. Pepper*, the “White Album,” *Rubber Soul*, *Revolver*, “Strawberry Fields Forever,” and the early Beatles. Six of Scott's presentations have subsequently been filmed and shown in movie theaters around the country.

On March 15–16, Scott returns to present his newest—and perhaps most anticipated—illustrated lecture, “Deconstructing the Beatles' *Abbey Road*.” The band's 11th studio album was released in late 1969, shortly before the group's dissolution. It is perhaps the Beatles' pinnacle long-form achievement. Freiman has divided the LP into two 90-minute talks and track-by-track journeys. “Side One” explores “Come Together” and “Something,” among others; “Side Two” spans “Here Comes the Sun” to “Her Majesty.”

Admission to each show is \$20, CMA members \$15. Admission to both shows (both tickets must be purchased at the same time, on or before March 15) is \$30, CMA members \$25.

**Deconstructing the Beatles' Abbey Road (Side One)** Fri/Mar 15, 7:00. Cleveland premiere. (USA, 2018, multimedia, approx. 90 min.)

**Deconstructing the Beatles' Abbey Road (Side Two)** Sat/Mar 16, 1:30. Cleveland premiere. (USA, 2018, multimedia, approx. 90 min.)





## Doris Donnelly: Teachable Moments at the CMA

As professor of theology at John Carroll University, Doris Donnelly brought students to the Cleveland Museum of Art to reflect on artworks for later classroom discussion. As a free museum, the CMA is a place where the students could return often, helping them build a lifetime of appreciation for the arts. Now professor emerita, Donnelly stays involved in academics as a writer and consultant.

She recently made a significant gift to the CMA, calling it a “thank-you to all the museums I’ve visited and depended on over the years as a theologian and teacher.” Given the CMA’s extensive range of artworks, there was never a problem finding something that, as she recalls, “expressed an injustice, hope, grief, resiliency, transcendence, or whatever else it was we were thinking about or studying.”

The best times were when the group found an artwork that surprised them or “a detail maybe, something subtle or in excess, that caught us off guard, connected us with what we were beholding, and stunned us into silence,” Donnelly says. “The CMA is a place where that can happen. And often does.”

Donnelly’s gift to the CMA also pays tribute to her parents, who introduced her to museums, theater, and music. The east garden planter in the Beverly Stadler Harris Courtyard will be named in their honor.



Doris Donnelly

## Eugene Stevens: A Legacy of Art Appreciation

When Eugene Stevens joined the CMA’s board of trustees, the press release announced: “Former ‘sailor’ to help navigate museum’s bright future.” It was an amusing allusion to Stevens’s childhood, when he and other schoolboys raced small sailboats on Wade Lagoon before heading inside to view the armor court.

“Those unforgettable experiences created my interest in the visual arts,” he recalls. “Having been exposed to the museum at such a young age, I was saturated with the desire to learn more.”

Stevens, a retired lawyer, was president of the museum’s Contemporary Art Society from 1994 to 1997. As a respected collector of contemporary art, he has befriended dealers, collectors, critics, and curators. Over the decades, the CMA has been a grateful beneficiary of his enthusiasm for the arts, a passion he shares with his wife, Paula.

As a member of the Acquisitions Committee, Stevens was instrumental in acquiring the museum’s beloved *Marilyn x 100* by Andy Warhol. In addition to numerous significant gifts to the CMA, including to the Transformation campaign, one of Stevens’s proudest moments was the accessioning of *Marilyn x 100*.

A CMA member for about 50 years and now trustee emeritus, Stevens understands just how much gifts to the museum matter for visitors and future generations. “Paula and I love the experience of exposing our grandchildren to the visual arts,” he says. “We hope that we are leaving them a legacy of art appreciation.”



Paula and Eugene Stevens

## Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

- Jane Baker Nord
- Mr. and Mrs. William J. O’Neill Jr.
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- Mr. and Mrs. Peter E. Raskind
- Mr. and Mrs. Albert B. Ratner



DAVID BRICHFORD

Nick Miller



JULIE HAHN

## Nick Miller: Instagram Inspires Generous Gift

Nick Miller hadn’t visited the Cleveland Museum of Art since he was a child, but he followed the museum on Instagram and liked what he saw—intriguing images of great art and people having fun at popular events like MIX and Solstice.

Miller, 34, a senior software engineer at the global consulting firm Townsend Group, wanted to know more. In 2018 he made a generous first-time gift by becoming a member of the Leadership Circle, a devoted group that makes the CMA a philanthropic priority. Miller now has access to a variety of enriching opportunities that provide closer engagement with the museum’s collection, curators, and staff.

“I’ve had a small interest in the arts for some time, but I want to see what else I can learn about, including art history,” Miller explains. “At the same time, I want to give back to the museum for a mutually beneficial experience.”

While he still follows the museum on Instagram, Miller looks forward to spending more time in the galleries and taking advantage of all that membership has to offer. He also recently joined Column & Stripe, the museum’s young friends group, to spend time with his peers while deepening his interest in art.





Stephen Harrison, curator of decorative art and design, presented the newly acquired candlestands by Thomas Chippendale.



Ugochukwu-Smooth Nzewi, curator of African art (second from left), gave donors an up-close view of an Eshu dance staff.

### CMA Fall Members Party

Members enjoyed an exclusive night at the museum for an early look at the exhibitions *Georgia O'Keeffe: Living Modern*, *Renaissance Splendor: Catherine de' Medici's Valois Tapestries*, *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925*, and *Who RU2 Day: Mass Media and the Fine Art Print*. Curators were on hand to answer questions in the galleries.

PHOTOS BY JULIE HAHN



Trustee Paul E. Westlake Jr. and Suzanne Westlake, Leadership Circle donors  
50 March/April 2019

### Collection Insights

#### Inaugural Event Inspires Close-Looking

In November, Leadership Circle donors enjoyed Collection Insights, a new program that provides exclusive viewing of recent acquisitions along with lively discussions that give insight into the CMA's approach to building its extraordinary collection.

Among the presentations by curators, Betsy Wieseman, Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500–1800, discussed the engaging 17th-century painting *Violin Player with a Wine Glass* by Dirck van Baburen, a follower of Caravaggio, while Emily Liebert, associate curator of contemporary art, discussed Emma Amos's layered painting *Sandy and Her Husband*. Music for the evening was curated by Tom Welsh, director of performing arts, to complement the periods in which the highlighted artworks were created.

The next Collection Insights is April 23, for Leadership Circle members giving \$10,000 or more annually. To learn more, contact [LeadershipCircle@clevelandart.org](mailto:LeadershipCircle@clevelandart.org) or 216-707-6832.

Collection Insights is supported by Glenmede.



Members enjoying art activities



Robert and Tuya Shwab, Leadership Circle donors



## GALLERY GAME



### SPRING IS (ALMOST) HERE

Spring is hiding in some of the CMA's artworks! Find the Fabergé flowers in each of the artworks on this page. Compare our version of the image to the actual artworks in the galleries.

Stop by the information desk in the atrium to check your answers.

Hajnal Eppley Department Director of Gallery Teaching & Teen Programs  
Vessela Kouzova Graphic Designer



## COVER

### **Seated Tenjin** 1259.

Kamakura period (1185–1333). Wood with color; 94.9 x 101.5 x 68.8 cm. Yoki Tenman Jinja, Sakurai, Nara Prefecture. Important Cultural Property

## New Galleries to Visit

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National Museum of Women in the Arts, Washington, DC  
Perez Art Museum, Miami  
Phoenix Art Museum  
The John and Mable Ringling Museum of Art, Sarasota  
Walt Disney Family Museum, San Francisco

Montreal Museum of Fine Arts



American Folk Art Museum, New York



Walt Disney Family Museum,  
San Francisco



Amon Carter Museum of American Art, Fort Worth

**ROAM**